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No. 4.

# THE ART AMATEUR



DEVOTED TO  
ART IN THE  
HOUSEHOLD.

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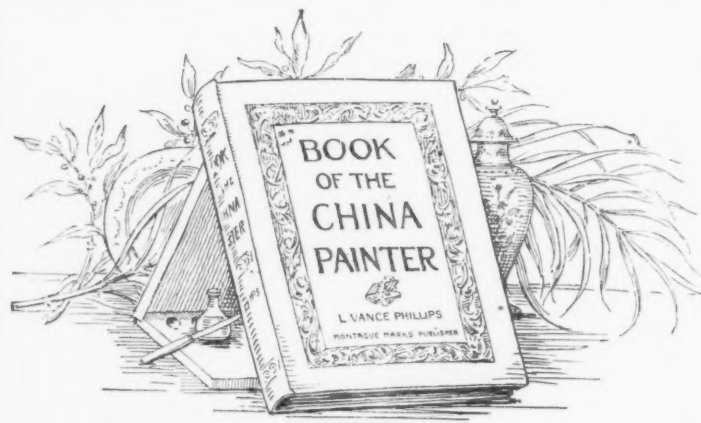
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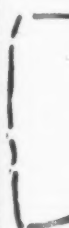
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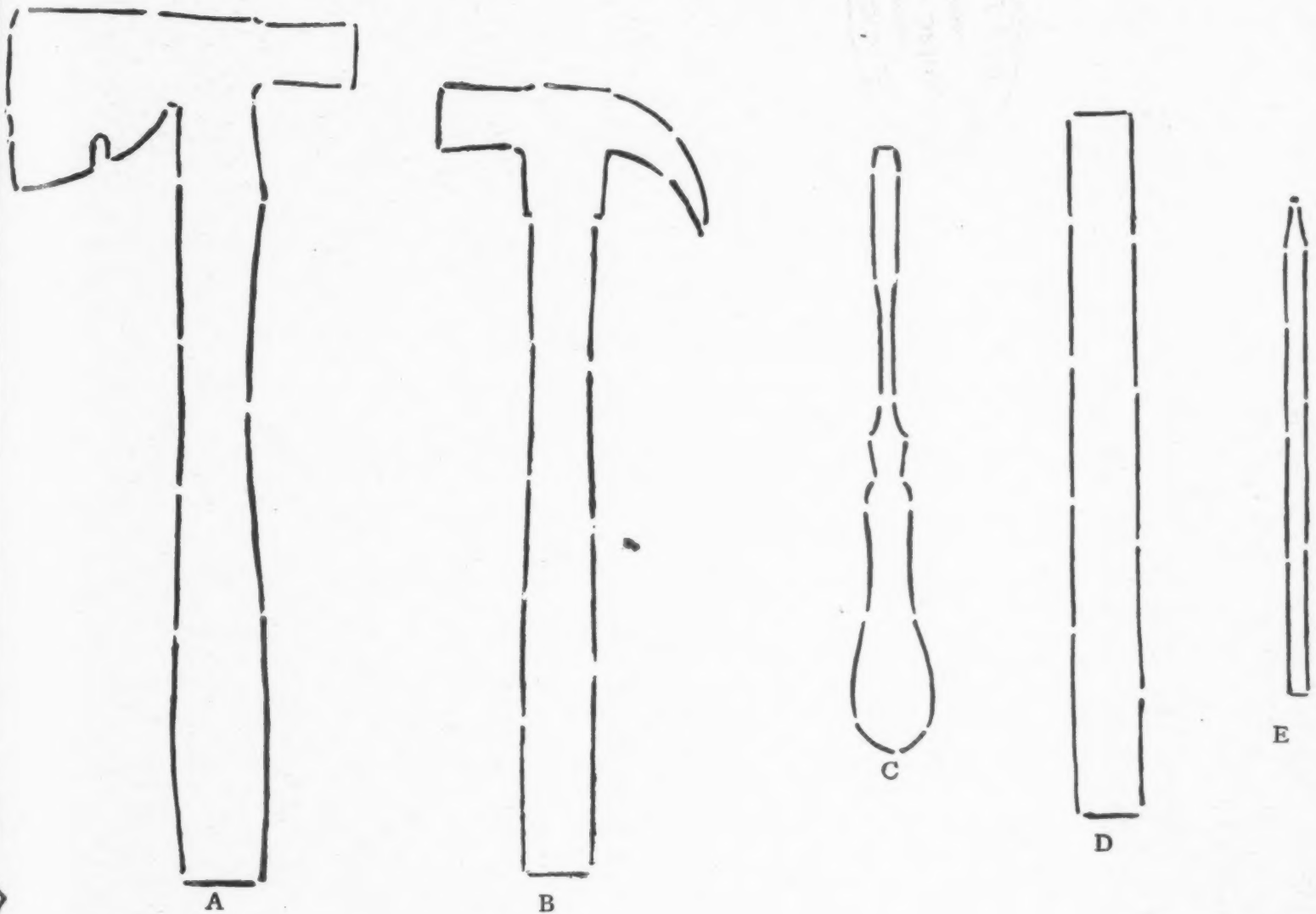
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By ERNEST KNAUFFT.

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## HOW TO OBSERVE—OUTLINE.

BLOCKING-IN.



To give pupils a clear idea of what outline is, place several objects against the window-pane. Let the pupils draw the outer edges only. Point out the different characteristics of proportion by which the several objects are distinguished. Note, for instance, points of similarity and of *difference* between A and B, between D and E. Show that the outline gives much of the character, but not all; as in the case of the foot-rule which outline might also represent the outline of a plank. Insist on proportion before delicacy of line. Note that the length of the foot-rule is eight times its width, and so forth. Having first obtained the exact proportions, the pupils may then give some distinguishing characteristics, as dividing the rule into inches, and so forth. The broken lines of these drawings need not be slavishly imitated. Show that one view of an object will not give all of its characteristics, as, for instance, in the outline of the hammer, we do not see the claws. The study of the proportions of these objects placed in immediate comparison is better than studying each one individually. Note the relative height of the different objects. Note that all of the objects have perpendicular elements; only two, horizontal elements; and so forth.

This brief analysis of the characteristics of the ruler should give the teacher the key note for further analysis of the other objects. How does the hatchet differ from, and compare with, an axe? This hammer with a tack-hammer? The screw-driver with a gimlet? The pencil with a pen-holder? In making these comparisons, do not go into minor details. Take the comparison of a screw-driver and a gimlet; to the carpenter the auger part of a gimlet is its main characteristic; but in a first drawing this does not differ greatly in proportion from the end of a pencil or the screw-driver; but the handle at right angles to the shaft is to the draughtsman a most vital characteristic, as compared with the simple upright shaft of the rule, the pencil, and the handle and blade of the screw-driver. If set against the window, as is the screw-driver, the handle downward, the gimlet would be in opposition to the hatchet and hammer, which also have a perpendicular and a horizontal element, but their horizontal element is at the top. Place the gimlet like them in the group above, and you have three objects with perpendicular and horizontal elements, and three with perpendicular elements only.

The broken lines of these drawings need not be slavishly imitated. They represent the first laying out, as it were, of the space to be filled by a subsequent drawing. In the case of the rule, an artist would be more apt to draw it with fewer lines on the sides; the ends would more than likely be drawn like this, that is by placing a line lying horizontally, as opposed to a perpendicular line, and not by first putting down a finished right angle. In the entire screw-driver the broken lines mean something more, as they show change of direction of contour.

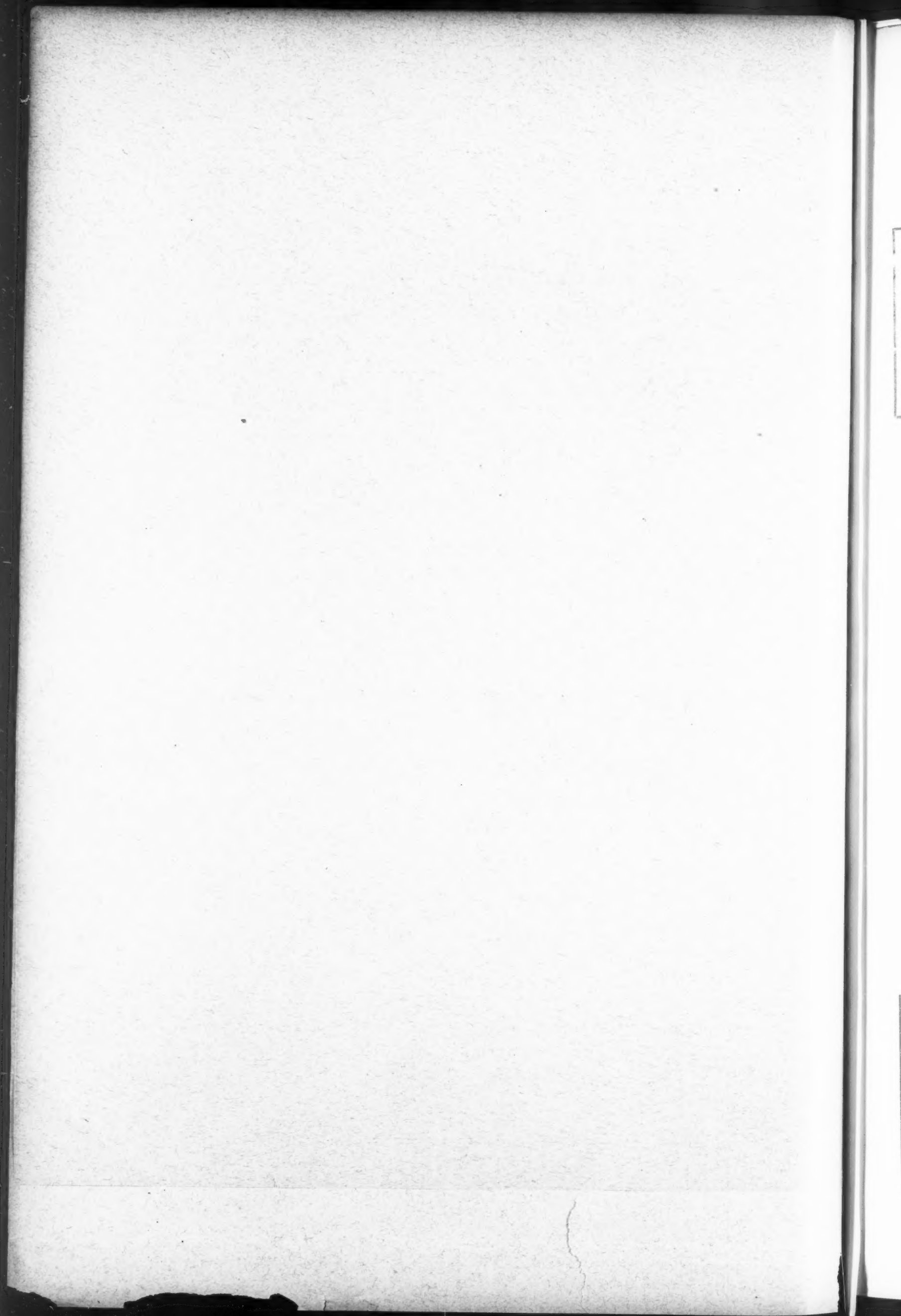




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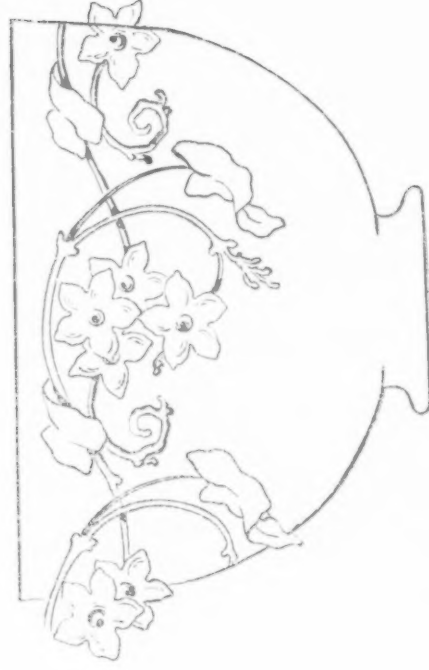
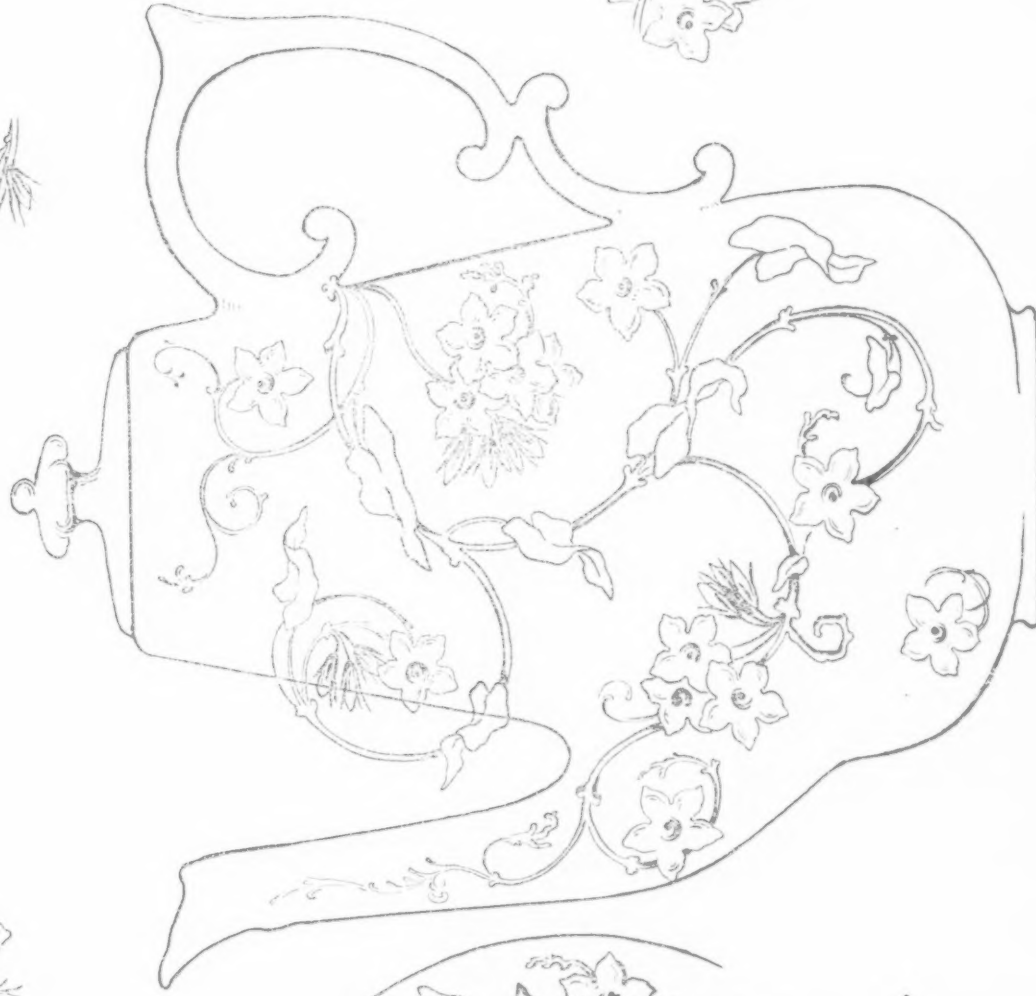
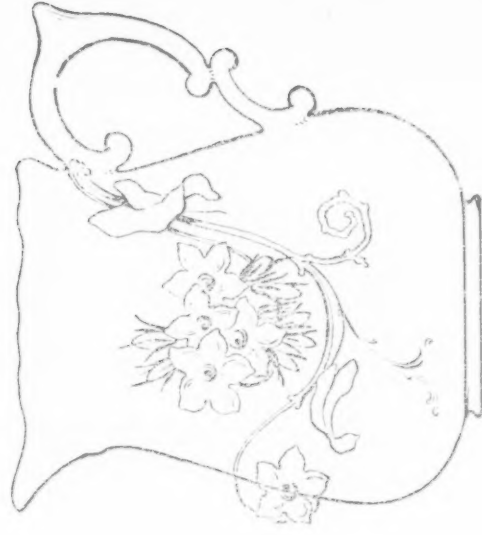


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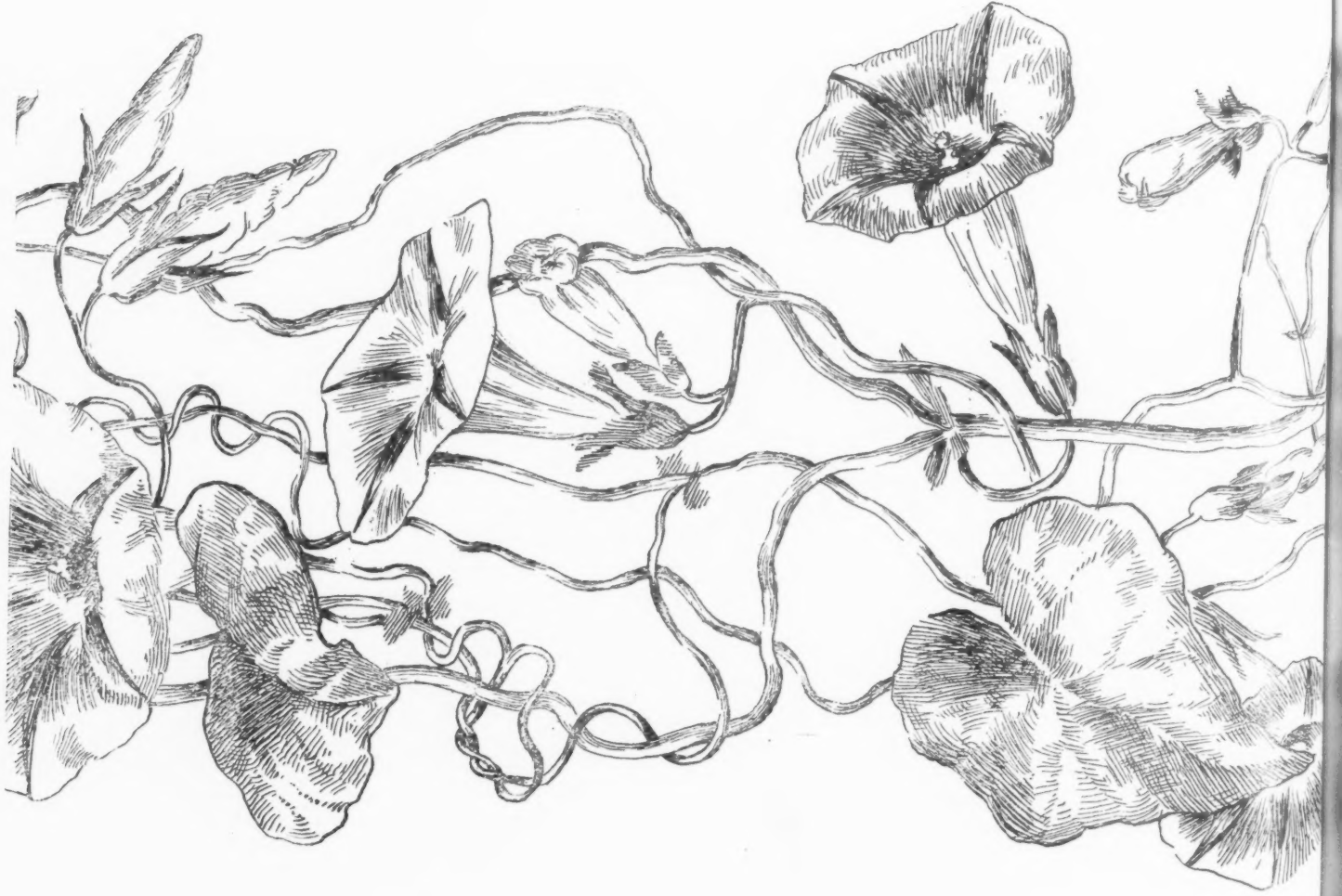
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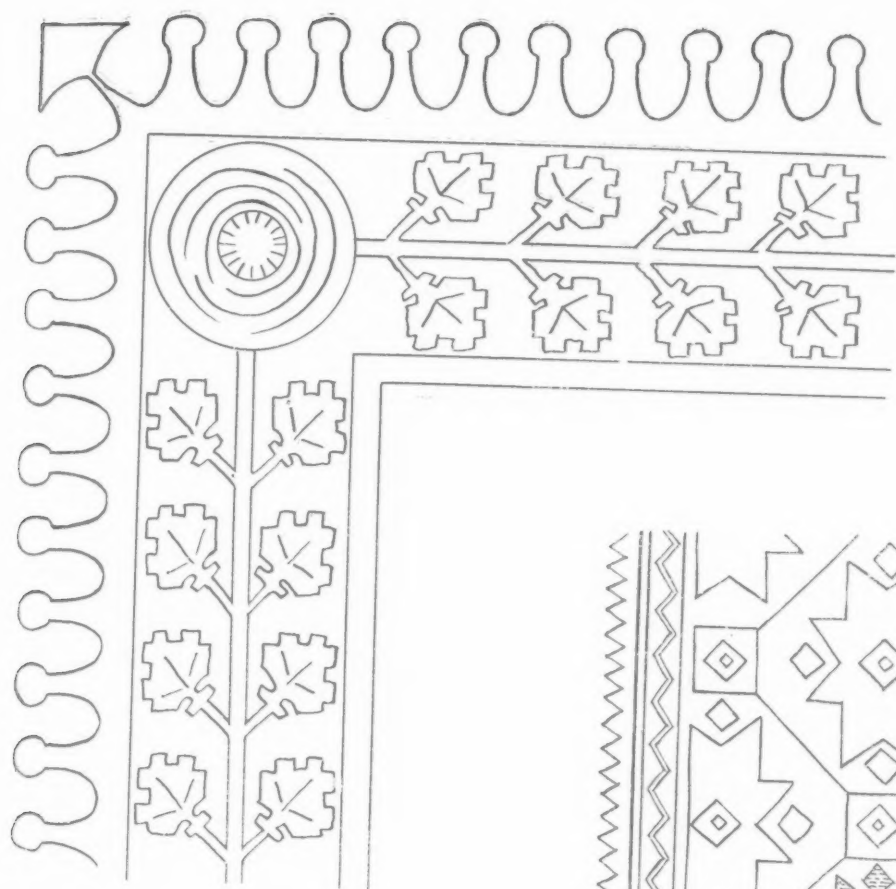
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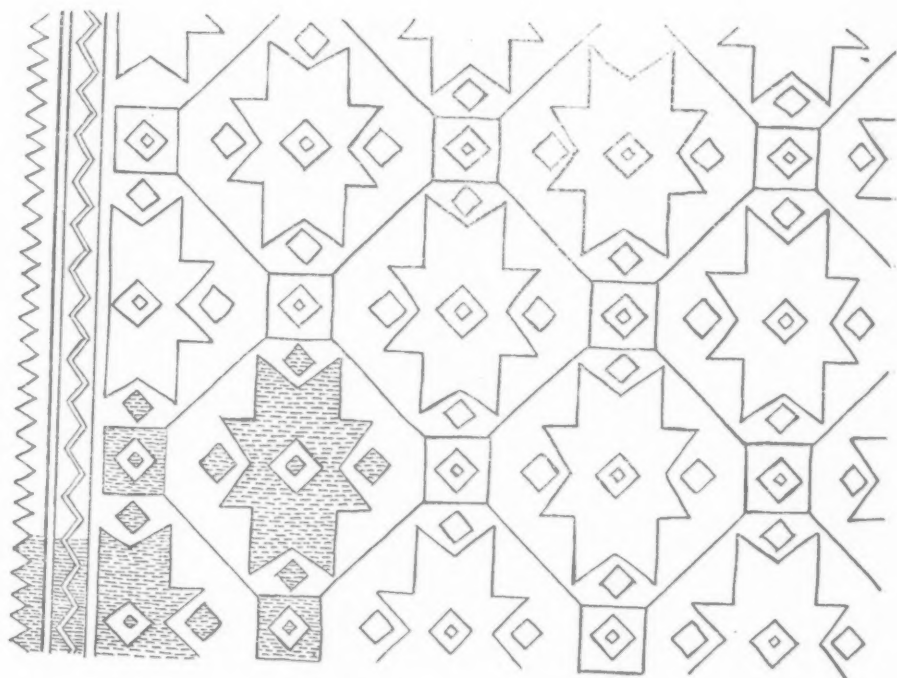




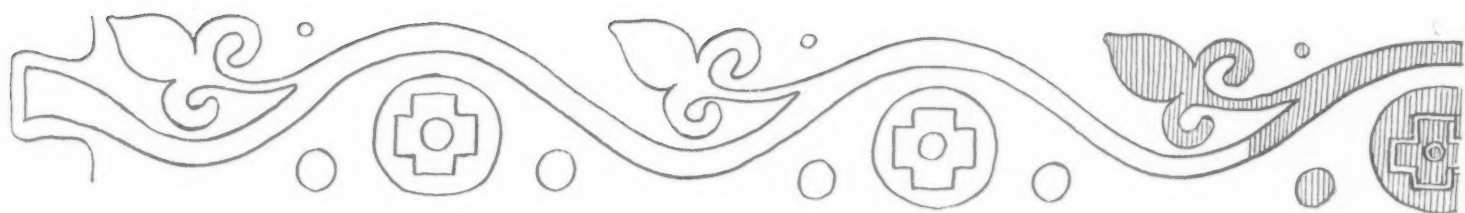
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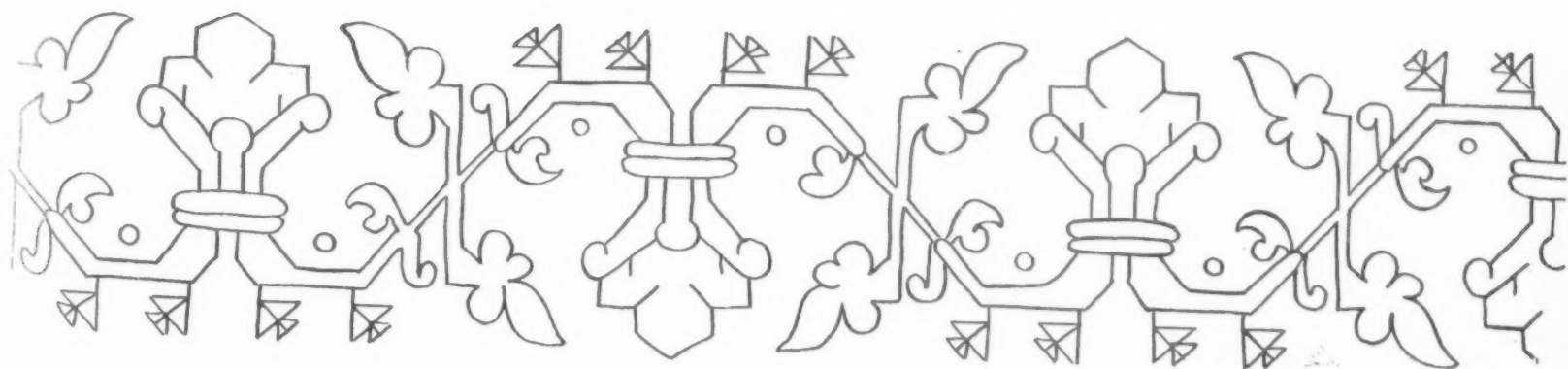
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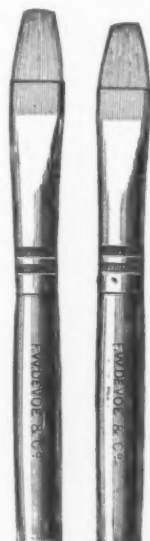
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# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 9 SUPPLEMENTARY PAGES,  
INCLUDING 2 COLOR PLATES.



"A BUCKER." ENGRAVED FROM A SKETCH BY EMILE BAYARD.

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## MY NOTE-BOOK.

*Leonato.*—Are these things spoken or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
*—Much Ado About Nothing.*



THE new silver certificates issued by the Treasury are remarkable on account of an error which is said to exist also in the original document in the Government archives. The slip is the spelling "tranquillity" with one "l" in a quotation from the Constitution of the United States, which document is represented as an open book at the feet of a comely young woman, who a legend beneath her reclining form tells us is "History," and that she is "instructing Youth." Objection has been made that she clasps the allegorical boy with her right hand and points with the left to the city of Washington in the distance. The reverse of the certificate bears in medallions the familiar portraits of Washington and his wife placed over a great deal of fussy flat "ornament," which is flanked on each side by a meaningless caryatid, which is presumably in relief, but which supports neither an entablature nor anything else. On general principles, one might desire less picture and more dollar for the money. Still, this official misfit may have its uses as an object lesson. The new silver certificates are bought at a premium, as they are considered a great curiosity. Probably never again will silver dollars sell at a premium.

OLD mezzotint prints bring extraordinarily high prices in England, especially of portraits after Reynolds, Gainsborough, Lawrence, Romney, and Hoppner. As already noted, not long ago at Christie's auction room, a small portrait after Reynolds brought \$750. Recently the following prices were paid at auction in London: Hoppner's "Juvenile Retirement" (the Douglass children) and "Children Bathing" (the Hoppner children), engraved by Ward, and colored, \$1525; the latter picture, printed in brown, \$525; his "Daughters of Sir Thomas Frankland," \$1155; "Elizabeth, Countess of Mexborough," \$400; Young's engraving of Sir Thomas Lawrence's "Lady Anne Lambton and Family," \$800; Hoppner's "Lady C. Cavendish Bentinck," \$655; Smith's Sir Joshua Reynolds's "Lady Hamilton as a Bacchante," in colors, \$655. It is easy to understand that any art lover can admire a really fine mezzotint portrait with the characteristic deep, rich darks, and softly graduated tones which lend themselves so admirably to the representation of human flesh. But for the life of me I cannot understand how any one but a person of the flabbiest taste in things artistic can desire the sugary prints in colors which are now bringing such absurd prices. From the commercial standpoint they are more valuable than the more artistic French products of to-day in the same line; not only from their rarity, but because the latter are said to fade when much exposed to the light, while a good impression of the old mezzotint, after the lapse of a century or more, will "bob up serenely" in all its original, meretricious, gorgeousness.

At Wunderlich's, the other day, I came across a superb mezzotint of the old kind, a "proof before letters" of Dunkarton's portrait of George John, Earl of Spencer (and owner of a famous library), after John Singleton Copley. Probably the original was one of the many portraits of English notables which the artist introduced into his picture in the National Gallery, "The Death of the Earl Chatham." It is known that he painted separate portraits of the peers who were present on that memorable occasion, in 1778, when the great Pitt, suffering as he was with gout, came down to the House of Lords in order to take part in the debate on American affairs. While replying to the Duke of Richmond and defending the Colonists, it will be remembered, he fell fainting into the arms of some of his brother peers, was removed to his house, and died a few days later. The engraving after the painting representing the tragic incident is familiar in thousands of American homes. Seeing the mezzotint portrait of Earl Spencer set me wondering what had become of the originals of the portraits Copley made for his picture. Interesting as was the Boston exhibition of the work of that excellent artist, it was hardly more than represen-

tative of the work he did before (in 1774) he left his native city for the projected "three years' tour" in Europe, from which he never returned.

By the way, it is curious to note that the two most prominent American artists at the outbreak of the Revolution were flourishing in London. The year 1776 witnessed the Declaration of Independence and Copley's election as an Associate of the Royal Academy, of which Benjamin West, who was a great favorite of the English King, was later to become president. Gilbert Stuart stayed at home and died a good American, though a poor one.

THE other day, poor William Hamilton Gibson, that delightful illustrator and student of animated nature, died of apoplexy. To meet with his contributions as usual in the current issue of Harper's Magazine gives one about the same shock one experiences in receiving a letter from a friend abroad who we know has died since it left him a few days ago in the full vigor of life. In his peculiar field of artist and naturalist in combination, Mr. Gibson was perhaps without a rival. He was only about forty-five years old.

As will be seen from the following communication, poor Brooklyn continues to suffer from the pernicious activity of certain misguided Philistines who seem to imagine that their mission on earth is to attend to the art of the municipality:

*To the Editor of The Art Amateur.*

SIR: There has lately been erected near the entrance to Prospect Park a statue of General Warren, which has been placed on a pedestal that might shock the sense of fitness of an ordinary stone-cutter. The statue, which is said to be a replica of that at Gettysburg, is better than most of the municipal possessions of the sort. It is a standing figure of bronze, of heroic size; the pose is natural and not ungraceful; and although we should be able to afford an original work, we should have provided it with a pedestal that would not detract from its effect. But that which has been constructed is an ill-proportioned block of granite, supported by smaller blocks, exactly like those that may be seen exhibited as samples of material in a marble yard. There is an ugly moulding, badly placed, and a plain, inscribed bronze plaque, to which in itself no objection can be taken, but which also is placed without any sense of propriety. This wretched affair is said to have been designed by Miss Vinnie Ream; but any hewer of gravestones at Greenwood Cemetery might have done better. It is time that we had an Advisory Committee on Art in Brooklyn, for there is evidence of a desire to fill the plaza and other public places with whatever may come to hand; and these things, once erected, are hard to be got rid of.

BROOKLYNITE.

IN Harper's Magazine for August, Mr. Charles Henry Hart contributes a valuable article about the original portraits that Gilbert Stuart painted of George Washington from life. It is commonly understood that there are three of these—viz., the full bust known as the "Vaughan" picture; the whole-length, or "Lansdowne," now in the possession of Lord Rosebery; and the vignette head called the "Athenæum" (Boston) picture. Mr. Hart undertakes to prove that the "Lansdowne" portrait is a replica of the painting in the gallery of the Pennsylvania Academy of Fine Arts. His chief argument rests on the discovery that the Philadelphia picture bears Stuart's signature (with the significant date 1796), and that it is one of the only two paintings the artist is known to have signed—the other one being the portrait of a certain Nancy Pennington. The letter of the Marquis of Lansdowne acknowledging the receipt of his picture was not written until March 5, 1797—nearly a year after it is known that Washington sat to Stuart for the first time.

STARTING with these facts, Mr. Hart makes out a strong case, albeit to establish his point he has to convict The Father of American Portrait Painting of the sin most abhorred by The Father of his Country. He considerably recalls that Stuart was getting old, and he cites some curious illustrations of the fallibility of human memory; but he pointedly remarks that "Stuart was not a very reliable man, and may have had a direct object and a selfish motive in making it appear that his only other original portrait of Washington, aside from the one he owned himself, was out of the country," adding that "Stuart had lived a prodigal life, and in his old age was very poor."

SOMETHING pretty strong like that certainly is needed to meet the force of the following certificate by Stuart which accompanies the Lansdowne picture:

"In looking over my papers to find one that had the signature of George Washington, I found this, asking me when he should sit for his portrait, which is now owned by Samuel Will-

iams, of London. I have thought it proper that it should be his, especially as he owns the only original painting I ever made of Washington, except one I own myself. I painted a third, but rubbed it out. I now present this to his brother, Timo. Williams, for said Samuel. Boston, 9th day of March, 1823.

"GT. STUART."

Mr. Hart remarks that Stuart had never seen the portrait since it was sent across the water a quarter of a century before, and that this endorsement was made more than three thousand miles away from it. He adds: "We know to a certainty also that besides the manifest inaccuracy in respect to the number of originals he had painted, one statement at least in the memorandum—I painted a third, but rubbed it out—is incorrect." Surely "incorrect" is a mild characterization of a statement which if not true must have been pure invention. This evidently is Mr. Hart's opinion, for he goes on to say:

"The portrait of Washington now known as the Athenæum head he [Stuart] still owned, from which he had made more than sixty copies—a few good, some indifferent, and many very bad. This Athenæum head was all he had to leave his family, and he anticipated and naturally desired that it would realize for them a large sum. Therefore, if it were thought to be the only original portrait of Washington in this country that he had painted, it would enhance its value, and cause it to produce a greater sum than if it were known that there were other originals; and here was a good opportunity to make the impression—a statement published at the time, and since often repeated.

BRIEF indeed was poor Sir John Millais's tenure of the presidency of the Royal Academy. It calls to mind that of Sir Edwin Landseer, but the latter actually declined to serve. James Wyatt—the only architect president—served a full year before he made way for his predecessor, Benjamin West, to resume the office. Wyatt, by the way, was the only incumbent of the presidency who was not offered knighthood. West was offered it and declined it; not because he was born an American, but because he was a Quaker.

*To the Editor of The Art Amateur:*

SIR: May we ask you to insert a few lines apropos of the admission charges made at the leading London dealers' galleries, referred to in your July issue? We have no authority to speak for others, but for our own part we feel that you have hit the right nail on the head when you state that it is due to keep the galleries free from loafers and idlers. From time to time we have tried both the admission fee and its abolition. When the shilling toll is removed the gallery is often invaded by idle chatterboxes, who are not interested in pictures sufficiently to pay to see them, and who yet apparently have nothing better to do than to waste the time of busy men. On the other hand, when the tax is enforced a potential buyer occasionally presents himself being asked to pay at the door, although the charge is made almost as much in his own interest as in that of the dealer. For, except in the cases of very unusual exhibitions, the returns of admission moneys are most inconsiderable, whereas the increased quiet and privacy make for the comfort of the serious amateur.

The dealer's difficulty is to know what to do. At the moment of writing we are trying the experiment of holding an exhibition of a hundred important pictures by deceased masters of the seventeenth century Dutch and eighteenth century English schools, for which no charge whatever is made. Whether the gallery will be visited by more gossips than clients remains to be seen.

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NEW BOND STREET, LONDON, July 10, 1896.

Among their old Dutch paintings, Messrs. Dowdeswell exhibit what The London Daily News declares to be "a very fine landscape by Ruysdael." The picture, it adds, has a good pedigree, and was once in the famous collection of Baron Verstock de Soelen. The appearance in the market of a really good Ruysdael is of sufficient novelty to be worth recording.

THE latest gossip about sculpture raising is that some one wants to erect in Paris a statue of that crazy young spendthrift, the Marquis de Morès, who was killed in a fool expedition to the Soudan, and that Sidney H. Morse's bust of Thomas Paine, one of the founders of the American Republic, which it was proposed to place in Independence Hall, Philadelphia, will probably be rejected. By the way, another "Tom"—the old "Tom" Hughes—is to have a life-size statue at Rugby. No one will say "nay" to that. Those of our readers who may like to contribute to it should send to the treasurer of the fund, Prescott, Dimsdale & Co., Cornhill, London.

A CORRESPONDENT congratulates The Art Amateur on Mr. Cyril Frith's admirable photograph of "Surf Breaking on the Rocks," published last month, but regrets that there is nothing in the picture to indicate the time of day. True, that is an inherent defect of photography: it does not and probably never will, through any of its media of expression, differentiate between the kinds of light.

MONTAGUE MARKS.

## TENDENCIES IN FRENCH SCULPTURE.



"THE RUNNERS" BY ALFRED BOUCHER.

THE commanding position which French sculpture, no less than French painting, has taken in modern art is due to the successful harmonizing of two opposing tendencies, that to realism, on the one hand, and to style, on the other.

Sculpture began in France with the decoration of the great cathedrals, and it has returned, in the case of Auguste Rodin, to something very like the spirit in which it set out—a realistic, popular, story-telling spirit, seeking to interest the average citizen with dramatic grouping, picturesque play of light and shade, action, expression; a spirit which subordinates the art to its subject. But from early Renaissance times at least, the contrary tendency has also been manifested. The subject has been modified to suit the requirements of the art; and it has frequently happened that the sculptor has troubled himself very little about the meaning of his work, satisfied with attaining harmonious proportions, a graceful pose, an exquisite balance of parts. But however it may be with him in poses, in art the Frenchman instinctively avoids extremes. He may take his subjects from the most brutal scenes of vice, or may glorify sentiments which seem to us over-refined and vapid; but the Impressionist in painting or the realist in sculpture has regard to artistic form, and the classicist seldom fails to introduce some saving touch of nature. It is this balance of form and intuition that secures to the school its position of pre-eminence. It very seldom sinks into arabesque, like the shiny, decorative school of modern Germany; it never condescends to amuse by illustrating commonplace ideas in a commonplace manner, as some English and American sculptors do, or stoops to the inane reproduction of mere texture, like the Italian marble-cutters, who also call themselves artists.

The efforts of generations to secure proportion and harmony in the modelled figure have resulted in the creation of a special French style, common to all French sculpture, but easily distinguished from the styles of the Renaissance and of the antique. "Style results from

on art), illustrates this statement by referring to the combined intricacy of detail and singleness of effect of Rude's "Chant du Départ," the classic restraint of Carpeaux's "Danse," as well as to the more obvious examples of Chapu, Dubois, St. Marceaux, and Mercié,



"MATERNITY." FROM THE MARBLE GROUP BY HECTOR LEMAIRE.

which we have illustrated in previous numbers of the magazine. Our readers will also recall Carpeaux's "Four Quarters of the World Supporting the Earth" which has been illustrated in The Art Amateur. This famous group is almost too exuberant, too full of life and movement to suit the severe French taste; but movement has since been pushed much farther, especially by Boucher in his "Running Group," of which our initial vignette gives an idea. Boucher himself, however, has turned to a problem more strictly sculptural in his "La Terre," a colossal, nude laborer taking a heavy rock on his shovel. In this last statue the action is sustained, not momentary, and it is much easier for the spectator to ignore the inevitable contrast between the suggested movement and the immovable mass which expresses it. But this sense of lifeless weight the spectator must be helped to rid himself of; and the thing cannot be done by any mechanical cleverness of poise; every muscle must be in harmonious movement, as in "La Terre," as in Frémiet's "Jeanne D'Arc," so that we are nowhere confronted by the appearance of a dead mass. Obviously this is the more difficult the slighter the movement to be represented; so that the less the apparent contradiction between the means and the aim, and the easier the spectator's part of the work, the more is required of the sculptor. We are brought back to sculptural conditions even when what we wish at the outset is to approach as near as possible to life.

This truth has, perhaps, been made too much of by some of the most celebrated of modern French sculptors. Dubois's fine figures of "Charity" and "Faith," "Meditation" and "Military Courage" that guard the tomb of General Lamoricière are usually felt to be a little lacking in vitality, and probably because the sculptor has held aloof too strictly from the emotional, the picturesque. If Dubois

might be more inspiring and not less admirable as pure sculpture. Saint Marceaux's "Genius Guarding the Secret of the Tomb" is an instance in which the idea, the motive—fantastical, if one chooses—is wrought out with so much spirit and character as to be really impressive. If it were no more than academically correct, it would be less impressive than any of M. Dubois's figures, because these, making no claim to originality of theme, being, so far, of the old, established order of universally understood symbols, one looks for nothing but thoroughly adequate treatment, and is satisfied when he finds it. But the novelty of Saint Marceaux's conception calls for more fire and dash in its working out, and were it treated with cool reserve, it would have been a failure. Here, then, is a case in which an essentially classical work is saved by the romantic element in it.

The exact reverse is the case with the fine equestrian statue of Joan of Arc of Frémiet. This is essentially romantic in motive; by which we do not mean that the Maid of Orleans is conceived as a heroine of romance; but she is conceived in the romantic way, as distinctly and markedly an individual rather than a type. Frémiet's conception is more distinguished than Bastien Lepage's, which most people would hold to be individual enough, but which is only a peasant girl of an imaginative temper, but whose personal peculiarities are simply those of his peasant model, and have nothing to do with the special case. Frémiet's Joan is more than a peasant girl who sees visions and hears voices; she is of heroic build and has the lineaments of a genius. We may be very sure he did not find her, just as she is, in the flesh. She is a new creation. Yet the imaginative interest in the theme is sustained and heightened by the feeling for style, which some critics would deny to the statue. No detail, though the work is full of detail, impresses itself singly upon the spectator. The figure is robust enough to be in keeping with the massive war-horse, yet makes no display of merely physical strength. The expression of the features dominates the whole work, but does not keep us from appreciating the significance of the other parts, each in its place and degree. Any part might be destroyed, and, as in a mutilated antique, what would be left would be interesting, expressive, and, owing to the presence of style, would enable us to imagine the effect of the whole; but everything, even the fluttering ends of the pennon, is of importance, and nothing would be suppressed without occasioning a sense of loss.



BUST OF A CHILD. FROM THE MARBLE



ORIGINAL BY RAOUL CHARLES VERLET.

the preservation in every part of some sense of the form of the whole;" and Mr. Brownell, whom we quote (and who is one of the most thoughtful of American writers

had allowed himself a freer use of accent, had not so thoroughly subordinated each figure to the effect of the ensemble, it is possible that his splendid group

Louis Ernest Barrias, a man of great but undecided talent, takes us further toward realism in his charming statue of Mozart as a child. Here there is no general-



izing of forms by omitting details. Action, expression, vitality are sought for and to a wonderful degree attained; still we feel that style, and the style of the



"THE CHILD MOZART." BY LOUIS-ERNEST BARRIAS.

school, not that sort which "is the man," was uppermost in the sculptor's mind. Of the other works which we illustrate, Hector Lemaire's "Maternity" and Alfred Lançon's "Age of Iron" owe almost all of their effect to the qualities of the school—to the feeling for mass for line, for "ensemble," supported by adequate knowledge and sincere though not often very profound sentiment. From the point of view of the sculptor, such work may be said to be highly respectable. To the public it is much more, as it illustrates and gives expression to our common human feelings gracefully and with dignity. It is genre, but without vulgarity or triviality. The bas-relief portrait of Baudry by Chaplain is a good example of a class of work in which the school excels.

Auguste Rodin, whose characteristic portrait busts of M. Antoine Proust, formerly French Minister of Fine Arts, we illustrate, is the most romantic, the most realistic of modern French sculptors. His delight in the picturesque contrast of high lights and dark shadows is seen in his habit of leaving the ragged edges of the clay where he stops off modeling, in his treatment of hair and beard, and in the sharp accents which he introduces at every opportunity. Yet, unlike the Gothic sculptors, whom otherwise he so much resembles, he can make effective use of large and slightly modulated surfaces, and he has an excellent sense of proportion. He is intent on his idea; and as that idea is a new one, drawn fresh from nature, he must present it naturalistically. To repeat a well-known motive demands skill, grace, intelligence, and a certain amount of originality, which must not be so much as to obscure the idea, but must be sufficient to give it piquancy and novelty. These are the qualities which are almost invariably to be found in modern French sculpture, even in the child's head by Verlet, for instance; it is all that one has a right to expect, and something more. But Rodin does not start with established ideas, the common property of all the world. His

ideas, like the figures in which he embodies them, are of his own making. They must stand a double test therefore. They vary from what is current and received; they have no right to do so, if they are not truer. And they may be truer in a small, superficial and impertinent way; if this be all, they must be condemned. It seems to us that they stand both tests. They keep closer to the facts of life than any academical works, they are much more realistic; yet they are broadly conceived, the real difference being that Rodin works from the actual individual life of the model to a new general conception, while the academic sculptor takes his general motive as he finds it, putting more or less life into it according to his strength. Such a head as that before us, for example, is evidently not modelled upon the lines of some other piece of sculpture from which the artist has learned "how to make a head." It is done with that single-minded attention to the model which occasionally astonishes us in the work of wholly untrained persons. But as in those cases, it is the idea, not the outward form that strikes us; and Rodin has been able to retain this native interest in his subject, although he has acquired very great skill. Usually, the amateur who makes an expressive likeness loses that gift in acquiring the ability to draw or model correctly. It is a remarkable talent that can combine proportion and expressiveness in any degree; when there is so much of harmony and variety of particular and relative truths as in Rodin's work we must recognize the man who produces it as a genius. For this very reason, however,

Rodin is not likely to form a school; but he will probably raise the standard of realistic expression in modern sculpture generally. ROGER RIORDAN.

It is evident that there is no abatement of interest



BAS-RELIEF PORTRAIT OF PAUL BAUDRY. BY CHAPLAIN.



"THE AGE OF IRON." BY ALFRED LANÇON.

in the pictures of the "early English school." The notable Haskett-Smith gallery of Morlands was sold at Christie's the other day, and brought good prices, the highest, \$3250, given by the dealer McLean for "The Cherry Sellers," almost equalling the "record" price (\$5500) paid for a Morland last summer at the Dutch sale by Mr. Sedelmeyer for "The Visit to the Child at Nurse," a pretty picture, showing a humble cottage interior and a shy little girl, who evidently fails to recognize her mother in the finely dressed lady who is coaxing her to come to her. Other prices brought by Morlands in the Haskett-Smith collection were: "Death of the Fox," \$1575, to Dowdeswell (sold in 1864 for \$735); "Landscape with Gipsies," to Agnew, \$1595; "The Market Cart," to Philpot, \$682; "Temptation," to Dowdeswell, \$2150; "The Piggery," to Dowdeswell, \$1680; "The Catastrophe," a humorous episode of the John Gilpin kind, to Wilson, \$1680; "Interior of a Stable," to Price, \$2625; "Fishwife Buying Fish," to Fraser, \$1260 (sold in 1840 for \$966); "The Wreckers," to Fraser, \$2730 (sold in 1861 for \$932). These are all small canvases. On the same occasion, good prices were paid for Viscount Eversley's Gainsboroughs and Hoppners and the Thomas Bonar family portraits, from Camden Place, Chiselhurst, which included examples of Reynolds, Romney, and Cotes. Agnew paid for the Gainsborough portraits of "Samuel Whitbread" and Hoppner's "Emma Whitbread" \$9187 and \$450, respectively; for Hoppner's "Miss Augusta Fielding," \$2520; "Mrs. Fielding," \$1332; "Mrs. Robinson," \$4725, and "Hurdy-gurdy Player," \$8137. Mr. Sedelmeyer paid \$2730 for Hoppner's "Lady Elizabeth Whitbread." After a spirited contest, Mr. Wallis secured Romney's "Viscountess Melville," one of the finest of the Bonar portraits, for \$6300. Another excellent Romney was the "Mrs. Anne Bonar," it went to Frickhaus for \$875. Lawrence's "Mrs. Anastasia Bonar" brought \$3570 (Temple). The examples of Reynolds were "Lady Waldegrave," which brought \$5512 (sold in 1842 for \$3857), and "Lady Conolly" was knocked down to Tooth & Co. for \$3832.



## ST. PAUL'S CATHEDRAL AND ITS MOSAICS.

WREN'S MASTERPIECE AND HOW ITS INTERIOR DECORATION IS NOW PROGRESSING AFTER THE LAPSE OF NEARLY TWO CENTURIES.

THIS great work of Sir Christopher Wren is not only the most imposing modern edifice in London, but in all England. Among the great domical structures of Europe, it ranks next to St. Peter's of Rome. The old Gothic cathedral of the same name was destroyed by the great fire of London in 1666. Wren begun the present building in 1675, and lived to see it completed in 1710. It is in the Italian style, and perhaps would not be considered very extraordinary but for the superb dome, surmounted by a stone lantern reaching a height of 360 feet from the pavement, and the beautiful peristyle surrounding the drum upon which the dome is placed. St. Paul retains its original proportions of an English Gothic church, measuring 480 feet in length, with transepts 250 feet long, and the grand rotunda 108 feet in diameter at the crossing. It was long a matter of regret that the meagreness of detail in the decoration imparted rather a bare appearance to the whole interior; but this is now gradually being overcome, first by the magnificent reredos placed in position eight or ten years ago and now by means of an elaborate application of mosaics. It is in the dome where this is most needed, and where, in part, it has just been completed, to the intense admiration of all London. A representative of *The Daily News* reports an interview he has had with Mr. Henry Powell, one of the firm which manufactured the material used in the St. Paul's mosaics, and supplied the skilled workmen to put it in its proper place. As the subject is one of far more than local interest—the increasing demand for this mode of decoration, indeed, is already perceptible in this country—we reproduce the interview almost without abridgment:

"How much space do these mosaics cover, Mr. Powell?"

"The roof of the choir and the walls. Generally what you can see looking east from the dome—in fact all the spaces left by Wren for decoration. There's no doubt you know that he left the spaces for color decoration of some sort, the three saucer domes, for example."

"What is a saucer dome?"

"A saucer dome is merely a very shallow dome. A saucer upside down expresses it exactly. There are three of them in the roof of the choir, and each of them measures 27 feet across."

"There is nothing corresponding to them externally—do they merely carry on the idea of the dome?"

"Yes," replied Mr. Powell. "It is a sham ceiling, but then the whole of St. Paul's is one big sham, for that part. But I don't want to run down Wren, for I am a great admirer of Wren."

"And now as to the mosaics?"

"They are entirely of glass, in small pieces, little blocks of glass set in cement."

"At my request Mr. Powell got me a slab of pinkish cement, four inches by three, with thirty-six of these cubes or tesserae of opaque glass set in it, as it is in St. Paul's. We made a rough calculation, and arrived at 344,928 cubes of colored glass as the number contained in each of the saucer domes."

"What's the exact size of these cubes?"

"Well, you've got them there. About half an inch by three quarters; but they vary very much."

"And now as to the placing all this tonnage of glass where it produces these effects of richness?"

"Well, the saucer domes were left by Wren coated

with stucco, being brick domes underneath. We've cut away the stucco, covered the bricks with cement, and inserted in the cement these opaque glass tesserae or cubes."

"And where precisely does Mr. Richmond come in?"

"Mr. Richmond drew the plan of the pictures, and the workmen worked from that and to his colors. He drew his cartoons in colored chalks, full size."

"That must have entailed an enormous amount of work on him?"

"Enormous!" replied Mr. Powell, emphasizing each syllable so as to give its full value to the adjective. "He had to build a studio specially for it."

"In the pastels did Mr. Richmond only lump the

"Then," he went on, "not only had they to display judgment in the matter of color, but they had to consider the effects of light in the placing of each tessera."

"How many men were at work?"

"Twenty-two."

"And how much glass did they use?"

"I can't say, I'm sure—but tons of it. You know, I think we have the beginning of a new industry."

"How will it develop? For churches mainly, I suppose?"

"There's no reason," returned Mr. Powell, "why it shouldn't be adopted for the external decoration of buildings. There's nothing so well adapted to our atmosphere; and then the material is everlasting. Nothing

can touch it. You have a range of colors which is practically unlimited. You can get endless colors. . . . In combination with terra cotta it would produce the most magnificent effect that could be imagined. The aspect of London might be changed altogether. London would be a blaze of color instead of a murky, dirty place."

"And the mosaic won't foul or change color?"

"There's only one acid in existence that can touch it, and that isn't present in the atmosphere."

"But the cement?"

"That's been the crux, of course; but this pinkish cement we use won't go black. This cement, we believe, will be everlasting in its color and durability. We've made very careful experiments, and there's absolutely no lead in it. Mr. Richmond exposed some of it in the open air of his garden all through the hard winter of 1894-95, and it wasn't affected at all. Besides, we've tested it chemically, and we believe it to be absolutely imperishable."

## PLASTER CASTS FOR STUDENTS.

THE cost of good casts is sometimes very considerable, especially if they have to be transported any distance. Reduced copies are usually worthless. Full-sized busts from celebrated statues cost in New York anywhere from three dollars for Giuliano de' Medici to fifteen for Niobe. The bust of the Hermes of Praxiteles costs ten dollars; that of the Venus of Melos, three. "Masks"—that is, the faces of well-known statues—are very much cheaper, averaging from 50 cents to \$1.50. The full-sized Venus of Melos costs fifty dollars; so does Donatello's David and Gondrou's anatomical figure. Smaller anatomical figures may be had for four

or five dollars. Arms, hands and feet cost from fifty cents to three dollars each; reliefs after Della Robbia and Donatello, from one to twelve dollars each. Whenever possible, then, students should club together to buy models and hire a place in which to work, even if they cannot engage a teacher. But the student working alone may occasionally have a chance to recoup his expense, at least in part, by making casts for sale. If he wishes to preserve his own work, he should learn to cast it in plaster in any case. Plaster of Paris should be very white and free from lumps and grit. It should be kept dry until wanted for use. When mixed with water it will thicken quicker if a little salt be added, and may be kept fluid longer by the addition of a little isinglass in solution, or glue, which converts it into stucco. A cast may be rendered hard by applications of alum water, or it may be coated with wax dissolved in turpentine, and then be lightly baked in an oven to give it a tone approaching that of ivory. A way of ivoryizing a cast that is adopted by many artists is to put it into a vessel of petroleum until it absorbs all the oil it will hold.



PORTRAIT OF M. ANTOINE PROUST. BY AUGUSTE RODIN.

SEE "TENDENCIES OF FRENCH SCULPTURE."

color, or did he show exactly where each little cube should go?"

"He only drew the main lines of the figures."

"I have seen it stated somewhere that the workmen were in their way artists?"

"Well, they had to select their colors, of course, and they had to put them in the right places. They are men who draw with those colored cubes or tesserae, instead of drawing with a paint-brush. Here you see them at work in this photograph. Hanging on one side will be Mr. Richmond's cartoon. There at their feet lies the box of cubes ranged in separate partitions."

"Just like a case of composing type?"

"Yes. They take a tracing of the cartoon, and then paste the tracing on the pink cement. With a bradawl or other sharp instrument they prick out the outlines with holes made through the tracing in the pink cement."

"That seems mechanical work enough?"

"Yes, but they have to choose the right shades of the color in blues, greens, or what not."

Here Mr. Powell handed me a tray containing a big assortment of opaque glass in all shades of green,

## THE FINISHING OF REPOUSSÉ METAL WORK.

AFTER spending much time and labor on a piece of repoussé work, the amateur may be much discouraged and disappointed on comparing the unshapely piece of tarnished and cement-besmeared metal, over which he has spent his precious spare moments, with the glittering, gold-like piece of brass work, highly polished copper, or silver that he has seen offered for sale. But as all that glitters is not gold, so the work put upon the glittering metal may be no finer than or even equal to that upon his own. Nevertheless, there is no reason why the best work should not be "finished" or "set," as it is called, equally well with the poorer work, and it is even possible for the amateur to put such a finish to his own work as shall be like the setting to the jewel, giving full effect to its beauties. As the true repoussé work is already complete, the amateur may still lay claim to the artistic portion as his very own, while having no hesitation in handing over the work of making up to a professional man, who, with steam power at his command and all necessary implements, will be able to do what it lies in the power of few amateurs to do.

Of course tastes vary very much in regard to the depth of color, the shade of lacquers, and so on that should be put upon the work. If the piece of metal is to be bent or hammered into any particular shape—as, for instance, a candlestick or a tray—this must be accomplished before the polishing and lacquering is done; for after the metal is once polished it must not be hammered or bent any more. But supposing the amateur to intend his "chef d'œuvre" to be a flat panel, for mounting on a book-cover, or for the back of a scone, or a girandole, it is best to describe the finishing of such an one here, and afterward consider the various shapes into which the metal may be twisted before polishing. The first thing to do is to get rid of all the cement, pitch, or other matter that may adhere to the work. This may be done by heating the metal, taking care not to burn the pitch on to it, and then washing it in turpentine. No doubt long before this stage has been reached it will have been observed that hammering, and especially matting, a ground hardens the metal and often causes lumps to rise where an even surface is required. To remove these defects the metal must be softened by a process called annealing, which, together with planishing, will prove to be one of the amateur's greatest difficulties, that can be overcome by experience only. For this purpose manufacturers use an oven called a muffle, but in lieu of this another plan may be adopted. Make a good coke fire, large enough to receive the metal, and entirely conceal it in the glowing coke. With a forge there will be very little difficulty in doing this, but even without such a convenience, a red hot coke fire, especially with the aid of a pair of bellows, can soon be made in an ordinary grate. Leave the metal thus until the fire has gone out and the embers are cold, when the plate will be found quite soft and tractable. Silver is the most difficult metal to manage, and the first attempt may not be successful; but copper and brass are easily softened. Now, if the repoussé work has been done very carefully and evenly, it will be quite possible to remove any unevenness simply by bending it with the fingers wherever necessary, thus flattening the work quite sufficiently for ordinary purposes. But if there is a "buckle" in it—that is to say, if

one portion is expanded by hammering more than another portion, so that when pressed the buckled part will spring backward or forward, a much more elaborate process is necessary. For this, which is called "planishing," it is necessary to have a solid, flat, smooth plate of iron, or else a block of stone or of very hard wood at hand, upon which the metal must be hammered with a box-wood mallet. This hammering must be upon all the large, flat surfaces, with small bits of hard wood placed in the interstices between different portions of the design. By this means the whole may be rendered tolerably even. But in the case of a tea-tray, where the

him keep on patiently hammering, and he will find that practice will teach him much more than he could learn from any books, however practical.

Having thus flattened or set the work, it is now necessary to give it some one of the various finishes which are put upon metals. Let us first consider "dipping," as applied to brass. The object to be treated must first be boiled in a strong solution of common soda or potash, to cleanse it from all trace of grease; from the time it leaves the solution every care must be taken to avoid fingering the face, or the part of the article that is to be brightened. Have in readiness a strong glazed

earthenware vessel large enough to receive the object, fitted with a cover to keep in the fumes when not in use. This must be filled with aquafortis, or, as it is called in the trade, "dipping acid." This liquid must be renewed from time to time, the old acid which has lost its power being put into another earthenware vessel, to be used as "pickle" for cleaning the brass before soldering or steam polishing. This operation should be carried on in a well-ventilated shed with a brick, tile, or cement floor, a good sink and a supply of running water, and also a tub of clean water. A quantity of boxwood, mahogany, or beech sawdust will be required for drying purposes, and this should be warmed on a hot plate, as it will then more quickly dry the metal, and much of the success depends upon the speed of the operation. All trace of iron must be most carefully avoided, for if the acid is touched with iron, colored stains will be deposited on the brass. Take the cleansed brass and plunge it into the aquafortis, carefully immersing every portion; immediately transfer it into the tub of water, then put it under the tap and rinse it thoroughly, and, lastly, dry it off in the warm sawdust, all the while taking care to avoid handling the front of the object under treatment. Practice only will tell how long to expose the metal to the effects of the acid, but all possible despatch must always be used, especially when taking it out of the acid, so that the atmosphere may not have time to affect the surface. This process will give a clean, yellow surface, which may be relieved by burnishing the prominent points.

W. E. J. GAWTHORP.

(To be continued.)



"JOAN OF ARC." BY EMMANUEL FRÉMIET.

SEE "TENDENCIES OF FRENCH SCULPTURE."

flat chasing must all be made to lie quite even, instead of standing up in a convex lump or sinking down in a hollow, the outer part, which has been prevented from expanding by the edge, or by not being worked upon, must now be hammered on the iron plate with a bright-faced hammer, going round and round, each blow just avoiding the spot where the last was given, gradually increasing the circle of blows. By this means the outer parts will be expanded as much as the inner parts, until all are of one even height or level. The blows should fall around, not upon, the buckled portion. As this part of the work is, as already stated, exceedingly difficult, and only to be learnt by much practice, it will be quite excusable on the part of the amateur to leave it to professional hands. However, if he does attempt it, let

ought hardly be necessary to add that no gallery should be constructed without consultation with one competent to advise on the proportions adapted to a gallery of the size to be erected; but from the lack of such advice, necessary conditions, determined by fixed laws of optics, are often ignored by the builder.

GLOVES seem to be a necessity with some wood carvers who have tender skins. These should wear "Gants de Suède." They should be two or three sizes larger than those for ordinary wear; for if at all tight they confine and restrain the free action of the hand, and will cause cramp. But whether gloves are worn or not, it is advisable to have a piece of thick, soft leather two or three inches wide buttoned over the wrists.





DESIGNS IN RENAISSANCE STYLE FOR MARQUETRY AND PYROGRAPHY, REPRODUCED FROM MODERN GERMAN WORK.



## THE RISE OF LANDSCAPE PAINTING.



THE historical method has been more frequently abused in dealing with painting than with any other subject. To the readers of some books by well-known authors it must appear that the object of studying art is to be able to classify painters in schools and periods, and that it is more important to trace the influence of tradition from one school to another than to determine what gives each its peculiar value. But we may take up the history of painting or of any branch of it in another spirit, and attempt to show how, in each period, with certain means and certain aims, results were reached that are still worthy of study. This is what it is proposed to do in this chapter with regard to the history of landscape. We shall not trouble ourselves much about the continuity of our narrative. Indeed, it is beginning to be felt in every important branch of historical study that to trace a single series of events is not enough. Thus the landscape art of the far East had arrived a thousand years ago at nearly the same point attained in Europe four hundred years later; and yet not until our own time has that art of China and Japan had any traceable effect on the art of Europe and America. We must not look for any regular series of events, each produced by the one immediately preceding it. There have been all sorts of local developments, some constantly affecting one another; others continuing quite independent of one another for centuries. It will be impossible in a short essay to do more than glance at the most important of these.

It will be as well to clear out of the way, to begin with, another widespread error. It is often held that what is called the landscape sense is wholly modern, that "the ancients" derived no such pleasure as we do from natural landscape, and therefore could have had no landscape art. This, put as it usually is, is far too



"BURIAL AT SEA OF THE BODY OF SIR DAVID WILKIE." BY J. M. W. TURNER.

(IN THE NATIONAL GALLERY, LONDON.)

Wilkie died on board a steamer off Gibraltar, on June 1, 1841; the coffin was lowered at night into the sea.

sweeping an assertion. We would not compare the slight indications of landscape in an Egyptian or Assyrian wall decoration or a Greek vase drawing with a fine Corot; yet that those early drawings and colored sculptures conveyed to some extent the same feelings we may reasonably infer from contemporary literature. Only these feelings were not then as distinct as they have become with us. We have made landscape an art apart. The ancient painters seldom thought of it except as a background for figures of gods or men or animals. The Greeks, indeed, went farther and frequently symbolized the landscape or an important element, such as a stream or mountain, by a figure. But there can be little doubt that the mask of Achelous, placed as it often is in reliefs to indicate the source of a stream, conveyed to the Athenian the idea of water gushing from the foot of a rock, or that the head of Arethusa on the coins of Syracuse reminded the inhabitants of the fountain of the same name. One of the reasons, though not the only one, why two of the most beautiful figures of the Parthenon sculptures are sup-

posed to represent earth and sea is that even to us they suggest the appearance of the waves running up between rocky promontories. We have no right to suppose that the feeling for landscape did not exist because it was not as fully and clearly expressed in art as it is with us. The proof that it did exist is to be found in many passages of Homer, of the Bible, the Egyptian tales lately published by Mr. Petrie, and other ancient authors, which we cannot here stop to quote.

The difficulty of rendering objects in perspective seems to have been the great stumbling-block in the way of these ancient artists. The Egyptian got over it by giving his flat, neatly laid-out gardens with their fishponds and canals, in plan, while his fruit trees and vines are shown in elevation, and his houses in section. His landscape is a sort of inventory of the things that he owned; yet we need not doubt that he received pleasure from it apart from the feeling of ownership. The Assyrian, who had to fight against the mountaineers on his borders, most frequently gave his landscape in elevation. In his colored reliefs hills rise above hills and trees above trees, with warriors marching among them. The conical form of the hills is repeated on a smaller scale for that of the rocks that cover them. This principle of the repetition of a stereotyped form, to give the idea of multiplicity of detail, was in use in European art down to the beginning of the Renaissance period. The Greeks, preoccupied about the figure, gave only a very abstract rendering of the character of the background. A single rock did duty for a mountainous landscape, a tree with four or five branches and a score or so of leaves for a forest, an urn with water flowing from it, or, as we have seen, the mask of a river-god suggested a stream. In a vase drawing, a sunrise at sea is represented by Apollo and his horses appearing half above the horizon, while a lot of winged boys diving from the sky into the sea represent the stars which are setting. It is hardly necessary to say that similar analogies between natural and human forms and motions have been frequently introduced by landscape painters down to the present day to heighten or give point to the sentiment which they would express.

The vase drawings are mostly in outline, sometimes with a massing of black to indicate a difference of values; but, judging from Pompeian wall-paintings, the Greek pictures, of which they were imitations, must have attempted modelling. This probably resulted from the painting of theatrical scenery, which was built up and roughly painted to look like nature on the principle already noted, of making an artificial rock stand for a mountain. If this be so, every element of ancient

landscape has been derived from work in the round, the line being due to the incision made in the marble to separate the subject from the background, the coloring being only such as was applied to statues and reliefs, and the modelling resulting from the application of brighter or darker colors to give increased effect to the



"WOODY LANDSCAPE." BY MEINDERT HOBBEEMA.

(IN THE NATIONAL GALLERY, LONDON.)

Of the seven landscapes by this famous Dutch master, this and "Landscape: Showery Weather," and "The Avenue," are considered the finest.

play of light and shade on the projections and cavities of a solid body. People accustomed to see these means applied to the treatment of the round would readily understand what was meant when they were applied to a flat surface.

Perhaps the first effect peculiar to the flat representation of objects was due, in Europe, to the use of brilliant mosaics or gilding in the background. This, standing for the bright sky and distance, had the effect of throwing the figure forward. It is curious that we find it in use at about the same time in Byzantine and in Far Eastern religious painting. But the Chinese had already developed an advanced style of landscape painting in water-colors, which to us, as we see it mainly in



"THE SUN RISING IN A MIST." BY J. M. W. TURNER.

(IN THE NATIONAL GALLERY, LONDON.)

Japanese imitations (there are a few good early Chinese examples in the British Museum), looks far more modern than anything that appeared in Europe for centuries after. How this romantic, impressionistic school of landscape arose at so early a date in China we have, at present, no means of knowing for certain, but we may

guess that the possession of India ink and paper and the habit of using the brush instead of the pen had much to do with it, on the side of technique, and that the long and arduous travels of the Buddhist missionaries in the great mountain ranges that separate India from China set the fashion of depicting mountain scenery. At any rate, there is nothing in European art of the same or a much later period that gives to us as true an impression of wild, natural beauty as the landscapes of the Sesshin school of Japan, which admittedly continue the ancient Chinese traditions.

In Europe, throughout the Middle Ages, the topographic landscape, derived from ancient practice, continued to develop in the way that was laid out for it when the first broad distinction was observed between the dark foreground and the bright sky. It was soon recognized that a tone between the two must stand for distant hills; that while sharp contrasts of light and dark helped to give relief (as in the ancient wall paintings, of which the tradition remained, though they themselves were unknown) less and less of contrast was called for in the distance. All this was already known to the Chinese, who were much better designers of mountains, rocks, trees, clouds, and water. But at the beginning of the Renaissance period so much progress had been made in Europe that two distinct tendencies began to appear, and Northern painters and illuminators began to apply themselves mainly to the study of natural forms; while the Italians, to whom landscape was still mostly background and not setting, kept on studying light rather than form. The two schools, however, continually influenced one another; and while the difference is marked between the hard and exact mapping of natural forms in a drawing by Dürer and the comparatively loose and careless massing of trees and rocks, with an eye to their atmospheric values mostly, by Titian or Leonardo, the two streams of tendency were mingled again by the time landscape became an art apart. Rembrandt, Ruysdael, Ponsin, Claude, all abandoned the over-sharp delineation of detail of the northern "primitives," and all aimed more at representing the effect of light upon form than the abstract form itself.

The progress of landscape in the present century has been mainly in the same direction. More and more importance has been attached to the placing of an object in the landscape, less and less to the exact nature of that object. The reason is that the effect of the landscape as a whole depends on the relations of the objects in it, not on those peculiarities or details that appear only when we study each object separately. The relations must be between facts; but of the countless kinds of facts that may be observed in a landscape, those of light—whose relations constitute what we call aerial perspective—are, to the Caucasian mind, most important. Whether the trees on a distant hill are oaks or maples makes little difference in our estimation of the distance of that hill. Whether the leaves of a nearer tree are serrated, or lobed, or palmate has but a slight effect on the appearance of recession of branch behind branch. This we find to be due largely to the amount of air, more or less moist, that is more or less

opaque, through which the light reflected from these branches has to come to reach our eyes. By the greater or less intensity of the light received from them we can judge of the distance of objects even when the form of those objects cannot be made out, and when, consequently, our knowledge of linear perspective is of no use to us. But it is of most importance in looking at a

so many of our younger painters, give only the loosest and most general indications of outline, but come so near to nature's hues and values as to be, at times, almost illusive. In the work of the three last-named painters, not only are color and light relied upon to give some effect of reality, but they are frequently the main sources of the harmony, without which a painting could not be called a work of art. The last two especially have greatly developed the sense of harmony in aerial tones; so greatly, indeed, that it may be feared but few of their professed admirers can at all appreciate what is most admirable in their work. But, in the last case, the advance has been made at the cost of a very considerable loss of character and grace in drawing. It is to be doubted that any man, of whatever talent or genius, will go any farther in this direction. We may look for a return to the study of abstract form, and perhaps to a highly abstract style of landscape, in which the painter's aim will be to give, without much detail, characteristic masses, placed in their true relations of light, and subtly harmonious both in form and color. ROBERT JERVIS.

#### A SKETCHING GROUND NEAR LONDON.

AMONG the many hundreds of artists who visit England every year, how many, we wonder, have ever found their way to Epping Forest? Of course, they go to the Surrey hills and explore the beauties of the country round about Dorking,

made famous by Birket Foster and so many other English artists; and Newlyn and its colony of painters, as well as many other such shrines, naturally claim a visit from them. But Epping Forest has been hitherto unknown.

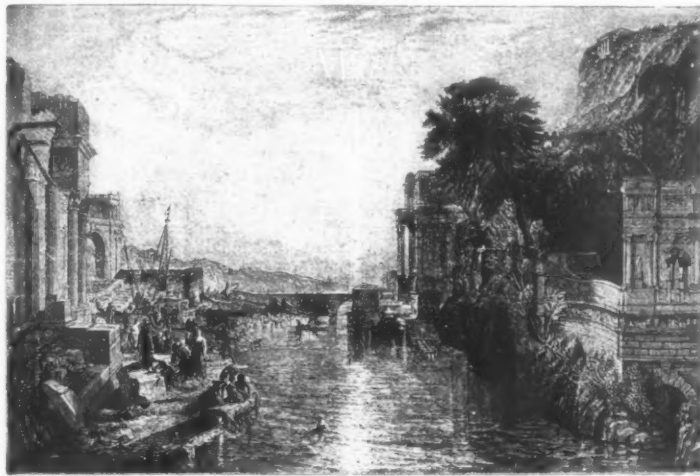
Latterly, however, some of the painters dwelling in the heights of Hampstead and the shady groves of St. John's Wood have discovered in Epping Forest not only an excellent secluded and economical neighborhood for the building of studios, within half an hour of the Liverpool Street station of the great metropolis, but a new, beautiful, and comparatively unexploited sketching ground at their very doors.

To the average Londoner the name of Epping Forest conjures up visions of hordes of bank holiday 'Arrys and 'Arriets, making the country hideous by their rowdiness; but what remains of this element keeps to a few beaten tracks, and the stillness and beauty of most of the vast acres of this lovely forest remain undisturbed from one year's end to the other.

The forests of Epping and Hainault, which adjoin, are among the oldest in England. They are richly wooded and full of beautifully diversified scenery, of a character all their own.

There are charming stretches of hill and dale, and wide areas of deep and sombre forest gloom, wonderful growths of stately oaks and elms, and curious effects of pollarded trees, recalling the days when the commoners in the villages round about had the right of "lopping" the trees for firewood once a year.

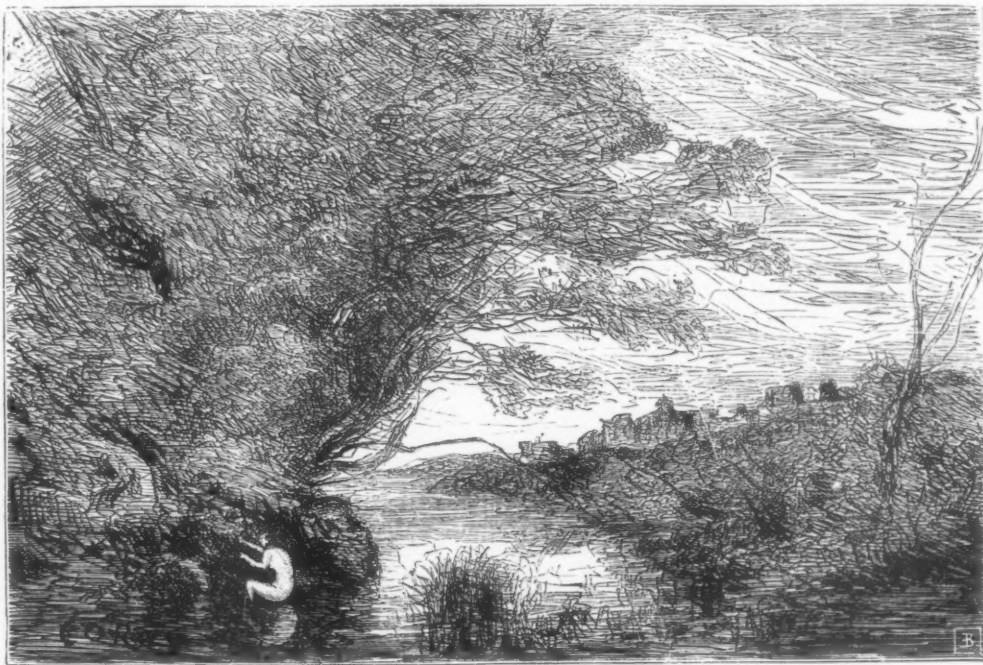
The artist in search of the picturesque and the characteristic will do well to bear Epping and Hainault in mind, when next visiting the old country. CHAS. WELSH.



"DIDO BUILDING CARTHAGE." FROM THE PAINTING BY J. M. W. TURNER.  
(IN THE NATIONAL GALLERY.)

This and "The Sun Rising in a Mist," shown on the opposite page, were bequeathed to the British nation on condition that they should be hung between two paintings by Claude, whom he chose to fancy his rival.

landscape to be able to judge of the distances of things. A patch of pale blue may be very impressive if we see it to be part of a mountain range fifty miles away; it will be quite otherwise if we judge by its tone that it is part of a painted fence fifty yards away. Still, it is only by degrees that these facts of light have come to be recognized as of such great importance in landscape. Turner, in his first period, Rousseau and the other Barbizon painters, even Corot in his early studies, gave



"LAKE NEMI," FROM THE PAINTING BY COROT.

more attention to the individual character of objects. The English pre-Raphaelites held for a time to the most minute study of natural detail. But with a few exceptions all have finally come to see that the essential thing is to get the relations of light of important masses correct. Turner's later work is, so far as it represents nature, based on such relations. Corot's much-admired effects depend on a very close study of them. The landscapes of Monet, which have served as examples for



## SOME OF THE ART AMATEUR COLOR STUDIES.\*

[PERSONS sending to the publisher for color studies which have appeared in back numbers of The Art Amateur are often disappointed at finding that the issue of the magazine in which they appeared is out of print, and that therefore the directions for the treatment of the studies are not to be had. To meet the needs of these numerous correspondents, we have decided to republish in the magazine some of these directions. The following are given in answer to special requests.]



PANSIES. BY BERTHA MAGUIRE.

## PANSIES.

(THE ART AMATEUR STUDY, No. 5.)

AFTER the outlines are drawn, run in the background. A good one can be made by mixing for the dark shade raw umber and yellow ochre, modifying if too bright with a little ivory black. For the light shade mix cobalt blue, yellow ochre and white. The light and dark shades can be gradually blended into each other. Get the dark purples of the flowers by mixing crimson lake and Antwerp blue, varying the proportions for the warm and cold shades; add a little white for the lights. Mix the same colors with more or less white to get varieties of purple, mauve or lilac. For the bright brown shades use burnt Sienna painted into pale lemon yellow and shaded with mauve, darkened in the deepest tones with



CARNATIONS. BY VICTOR DANGON.

## CARNATIONS.

(THE ART AMATEUR STUDY, No. 8.)

FRENCH canvas with a slight tooth is most suitable for this study. For the red carnations, take burnt Sienna and crimson lake for the shadows, touching them up at the last with brown madder. For the local tint mix crimson lake with scarlet vermilion. For the cool light tints mix rose madder with white; where slightly purple, add a little cobalt.

For the shadows of the yellow flowers use raw umber, cobalt and white. Be careful to block in the forms distinctly. For the light parts take pale lemon yellow, adding a little white for the most brilliant lights. Paint the shadows thinly, and load the lights on freely; work a very little scarlet vermilion into the shadows. When the painting is partially dry—that is to say, in a "tacky" condition—

\* A fully illustrated catalogue of The Art Amateur color studies and pictures (with the dimensions and price of each) will be sent free on application. Persons subscribing to the magazine any time from now until December 1 will, on request, be allowed to choose from the catalogue \$2.00 worth of color studies and pictures, free of charge. Any person sending one subscription in addition to his own may select studies and pictures to the value of \$3.00, free of charge. As some of the subjects are nearly out of print, those persons who apply at once will stand the best chance of having all their selections supplied.

touch in the red markings crisply with crimson lake and scarlet vermilion mixed. Endeavor to finish up the painting as you go along. Your work will be crisper and fresher than if constantly retouched.

For the foliage take lemon yellow or pale lemon chrome, black and white for the pale yellow greens; for the blue shades mix cobalt, yellow ochre and white; for the darker shades, raw Sienna, chrome and a little Antwerp blue. For the darkest of all, use indigo and burnt Sienna. The background color can be obtained with black, white and a touch of Indian red to warm it. If painted thinly it may, to save time, be put on first over the whole of the canvas, but it must in this case be allowed to dry thoroughly before the flowers are painted over it.

## AZALEAS.

(THE ART AMATEUR STUDY, No. 6.)

ALTHOUGH the original of this study was painted in water-colors, the same colors can be used for painting in oil, with a certain admixture of white. For the high lights, load on the color freely. The general tone of the background is made with cobalt blue modified with ivory black and perhaps a touch of yellow ochre. For the dark shades, use cobalt, Venetian red, black and yellow ochre. The warm yellow tones will require a little cadmium and rose madder. To take off the crudeness of the white paint, and yet retain the cold, dead white of the flowers, mix with the silver or flake white a little rose madder, not enough to tinge it, but only to take off the rawness. Put in the shadows of the flowers with cobalt blue and yellow ochre, mixed in varying proportions, and match the tints in the picture itself. In the darkest parts, substitute raw umber for yellow ochre. For the touches of yellow on the flowers,



AZALEAS. BY BERTHA MAGUIRE.

take pale lemon yellow. For the foliage, use yellow ochre, Antwerp blue, yellow madder, raw Sienna, raw umber, lemon yellow, black and rose madder.

## WILD ROSES.

(THE ART AMATEUR STUDY, No. 115.)

USE for the background rose madder, chrome green No. 3 and zinnobor No. 1, not successively but simultaneously, and without much mixing; plenty of white



BRANCH OF PEARS. BY MATHILDA BROWN.

must, of course, be added. Raw and burnt Sienna and Vandyck brown may be used for the left side of the background where these warm colors are apparent. The same colors may be used in connection with green in

finishing the leaves and stems, also in relieving the pale yellow, lemon and green stamens. If the background tints are carried more or less on the half tints of the roses, the rose madder, whites and Naples yellow, the petals required will come in the more harmoniously. Chrome green No. 3 will be wanted on the right side of the vase. A little lemon and Naples yellow may be used on the high light of the foreground. Use zinnobor green for the leaves, with a little emerald added if you do not secure



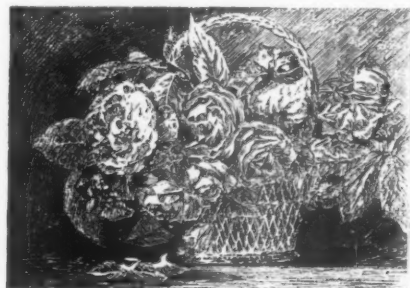
WILD ROSES. BY MAUD STUMM.

the delicate tone required. The centres of the roses need deep chrome and raw Sienna here and there. Wherever tints are to soften into each other, they should be painted at one sitting, or at least while they are all fresh. Preserve the sketchy style of the study and keep the values correct.

## JACQUEMINOT ROSES.

(THE ART AMATEUR STUDY, No. 4.)

DRAW the general features of the composition with fine pointed charcoal, suggesting in outline the basket and the individual position of the roses and leaves, omitting all detail at first. Secure the drawing by going over the outlines with a little burnt Sienna and turpentine, using a flat-pointed sable brush. Take up the background first, using yellow ochre, bone brown, white and a little permanent blue, adding burnt Sienna and ivory black in the deepest shadows. The foreground in front of the basket is laid in with raw umber, white, a little



JACQUEMINOT ROSES. BY VICTOR DANGON.

madder lake and permanent blue. The sharp touches of light are added afterward. Paint the basket with yellow ochre, white, light red, a little permanent blue and bone brown. When the crimson tone suggesting roses within is seen, use madder lake and bone brown qualified by a little ivory black. With such transparent colors it is well to use a little siccative de Courtray mixed with poppy-oil, the proportion being one drop of siccative to five of oil. It is better to lay in a general tone at first and to bring out the details afterward, when the painting is partly dry.

When painting the roses, put in at first a flat tone made with madder lake, light red, silver white, a little permanent blue, qualified by a very little ivory black. In the shadows add burnt Sienna. The yellow touches in the centre are made with light cadmium, white and a little raw umber qualified with ivory black and burnt Sienna in the shadows. The green leaves are painted with Antwerp blue, white, light cadmium, vermilion and ivory black. In the shadows add burnt Sienna. If the color of the red roses is not at first obtained, glaze the first painting as follows: Oil out the whole surface with French poppy-oil; then rub in pure madder lake mixed with poppy-oil, using a stiff, flat bristle brush. If necessary, touch in the deeper shadows and higher lights again while the glaze is still wet. In case of glazing, add a very little siccative de Courtray to the oil. When the painting is finished, varnish with French retouching varnish.



## PEARS.

(THE ART AMATEUR STUDY, No. 2.)

PROCURE a canvas sufficiently primed to prevent the colors sinking too much. What is called Roman canvas is very good for the purpose. Use large brushes with a good spring in them.



BUTTERFLIES. BY HELENA MAGUIRE.

After you have sketched the general outlines in charcoal, block in the shadows on the fruit. Let the shadows rather transgress their apparent boundaries, or they will be too much curtailed when blended with the lights. Do not attempt any softening off when first laying them in, but give their distinct forms with care and precision. This can be done with raw umber only, put in thinly.

For the ripe, mellow pears, set your palette with raw umber, raw Sienna, ivory black, lemon yellow and flake white. Keep the shadows comparatively thin, and lay in the lights with unsparing hand. Get in the broad masses of light and shade, afterward blending and modelling with just the tint you see is needed. Do not work the pigments about more than is absolutely necessary if you wish to preserve brilliancy and crispness. The half tones are a mixture of lemon yellow with a little ivory black and raw Sienna. The shadows are composed of the same colors, with raw umber added. Add white to the lemon yellow for highest lights; next to them use lemon yellow only. Finish up as you go so far as possible. Pale lemon chrome may be substituted for lemon yellow on economical grounds.

For the foliage take all the colors mentioned, adding cobalt, Antwerp blue, indigo, emerald green, burnt Sienna and yellow ochre. Mix various tints of green by combining; for cool, gray lights, cobalt, yellow ochre and white, using raw umber instead of the ochre for darker tones of the cool color. For an apple green, mix emerald green, black, yellow and white. Add some raw Sienna for a warmer shade and omit the black. A little Antwerp blue with yellow, white and plenty of raw Sienna makes a good intermediate tone. The darkest tones are made by mixing burnt Sienna with indigo. Put in the leaves crisply and sharply.

For the stems use raw umber, black, white and some burnt Sienna in parts. Drag a little white tinged with brown madder over the lights. The background in the lighter parts is made with raw umber, white, black, yellow ochre, with some cobalt in the grayest parts. Use the same colors, adding indigo and burnt Sienna for the dark shadows, with perhaps a touch of Indian red in the pinkish tones. When all is brought to the same degree of finish, heighten lights and strengthen shadows with decided touches. Use as little medium as possible.

## FIELD DAISIES.

(THE ART AMATEUR STUDY, No. 105.)

Use clear brown madder in the upper, left-hand corner of the background, adding French ultramarine blue, white and rose madder toward the right, and using the last two alone in the most brilliant part. Carry this all



FIELD DAISIES. BY BERTHA MAGUIRE.

over the left side of the foreground. If the madder is thin and does not give body enough, add geranium lake. Burnt Sienna may now be dragged over this, where the medium, warm shades appear, and brown madder added in the deepest shades; the two will give the tint of the lower right-hand corner. For the disks of the daisies, use yellow ochre, pale cadmium and Vandyck brown; for the rays, cobalt, lamp black, terre verte and a little of the cadmium. The stems and leaves require for their various shades a palette of yellow, zinnobor green, emerald green, burnt Sienna and Vandyck brown. Put in the shades and half tints of the flower rays, using cobalt, lamp black and occasionally some of the background tints mixed with white.

Let the stems, leaves, the flower drooping at the right and as many as possible of those that lie out against the background be painted in before any perceptible drying takes place. This will allow more than one day for the work in any atmosphere, for the background colors are slow dryers. If the central flowers have to be painted against dry colors, there is less danger of producing hard effects. Good sized round sables are best for the rays. Begin at the tips and aim at the centres of the disks. Use bristle brushes.

## BUTTERFLIES.

(THE ART AMATEUR STUDY, No. 142.)

THESE butterflies are available for many decorative purposes, and would be especially effective painted on transparent window screens and white gauze fans. The oil colors to be used in painting them are as follows: The delicate white and yellow butterflies and moths are laid in with a very delicate tone of pale gray, with more or less light cadmium added to give the delicate yellow tones. For the gray and white wings use white, with a very little ivory black, yellow ochre, madder lake and cobalt. The little purple moth can be painted with madder lake, permanent blue and white, with yellow ochre and raw umber added in the grayish brown shading at the edges. In the large yellow and brown butterfly just above the centre of the colored plate use cadmium and white for the pale yellows, and bone brown with madder lake for the brown markings, substituting ivory black and burnt Sienna for the black velvety touches below. Permanent blue, with a little cadmium, white and madder lake, will give the pure blue color for the spots on the wings, with a little raw umber or ivory black to give the requisite quality.

The large brown butterfly below this, with pink markings on the wings, will require bone brown, yellow ochre, ivory black and madder lake, with vermilion, madder lake and white for the pink spots. For the pale green



HOLIDAY GIFTS. BY FRANCIS C. JONES.

and fawn-colored butterflies below use raw umber, light cadmium and light red; Antwerp blue, white, cadmium, madder lake and raw umber give the delicate greens.

For the large reddish-brown butterflies at the bottom of the page use bone brown, light cadmium and madder lake, qualified with white and ivory black; add burnt Sienna in the deeper spots, and use Antwerp blue, white, cadmium and madder lake for the brilliant blue touches, shading with raw umber.

## HOLIDAY GIFTS.

(THE ART AMATEUR STUDY, No. 222.)

IN copying this picture it is important that the figure should be carefully placed on the canvas and the proportions correctly suggested in charcoal before the details are proceeded with. Sketch in also, in their proper relations, the chair in which the young girl is sitting, the desk, vase of flowers, box of ribbons, etc., as all these objects form important lines of composition in the picture. Secure the outlines and forms of the general masses of shadow by painting them in thinly with burnt Sienna and turpentine. While this is drying, paint in the general effect of the background, but without elaborating the details.

If the flesh tints and light draperies are left till the last, you will secure brilliancy by contrast with the darker tones surrounding them. The colors used for the wall and floor are raw umber, yellow ochre, bone brown, burnt Sienna and permanent blue, adding more or less white as required to lighten the tones, and substituting ivory black for bone brown in the softer gray half tints.

These same colors will serve for painting the chair and desk, with the addition of madder lake in the richer tones of the legs and arm of the chair. For the soft gray light on the back mix ivory black, permanent blue, white, yellow ochre and light red with white. That little part of the chair-seat which is visible beneath the girl's figure is dull red and gold brocade, and may be painted with yellow ochre, madder lake, white, raw umber and a little ivory black. These same colors are used, though in different proportions, for the silken draperies which hang from the chair and desk. For

the bunch of purple lilacs in the vase, use madder lake, permanent blue and white, with raw umber and light red added in the shadows and a very little ivory black substituted for raw umber in the grayer tones. The brass handles on the chest of drawers may be given a somewhat more yellow effect than appears in the colored plate, and are painted with cadmium, white, raw umber, a little burnt Sienna and ivory black.

The dress must be kept light and delicate in color, and it will be better to make the shadows less green and of a softer gray than is seen in the colored plate. This effect may be noticed in the flesh tints also, and should be modified accordingly. Lay in the broad masses of light and shade for the white dress very simply at first, adding the pink brocaded spots afterward. For the white ground use white, a little yellow ochre, vermilion, permanent blue and a very little ivory black.



SWALLOWS. BY HELENA MAGUIRE.

## SWALLOWS IN FLIGHT.

(THE ART AMATEUR STUDY, No. 119.)

THE palette should be prepared as follows: Vandyck brown thinned with turpentine for laying in the general shadow tint; cobalt, emerald green, rose madder, Indian yellow and white for the varying tints that have been called by the general name lustrous steel blue, without reference to the changeable effects of light. The bright chestnut about the heads and throats wants burnt Sienna, rose madder and cadmium. In finishing the plumage, Vandyck brown of ordinary consistency should be used in the shadows, and black should be added to the strongest lines. In the distant, neutral-tinted birds, cobalt, white and a little rose madder should follow the first thin shadow tint, and burnt umber should be used in a dainty way to perfect the shadows. This color may also be used to advantage in finishing the wings and tails of the large birds. The background requires cobalt, white, Naples yellow, rose madder and cadmium yellow. Although the outlines of the swallows are sharply cut, they must not be hard or heavy. If a background is painted first and allowed to dry, it must be brought thinly upon them and freshened up with poppy-oil before they are painted.

## MORNING GLORIES.

(THE ART AMATEUR STUDY, No. 3.)

SELECT a canvas with some tooth. After making an outline drawing of the entire study, block in the shadows with a warm gray made by mixing cobalt, scarlet vermilion and white, with the addition of a touch of ivory black, if found necessary, for the darkest parts. The local color can be made by mixing scarlet vermilion and white. Bear in mind that vermilion and scarlet vermilion are not the same color. For the purplish tones touch in with rose madder. The yellow green shades for the heart of the flower are made with pale lemon yellow and ivory black mixed. This mixture will also serve for the light yellow green tints on the foliage; the grayer tones should be painted with cobalt, yellow ochre



MORNING GLORIES. BY BERTHA MAGUIRE.

and white mixed. The leaves are shaded with raw Sienna pure, and also mixed in parts with Antwerp blue and yellow chrome.

The tumbler is shaded with raw umber, cobalt and white mixed. The background may be put in with raw umber, yellow ochre and ivory black, with a very little burnt Sienna worked into the warmest parts. The foreground is composed of white, black, a very little Venetian or brick red, and some touches of yellow. Keep the painting crisp and clear.



#### FLOWER PAINTING IN WATER-COLORS.

THE following list is recommended as forming a good palette to begin with: Ivory Black, Warm Sepia, Bistre, Burnt Sienna, Van Dyck Brown, Yellow Ochre, Lemon Cadmium, Cadmium (Yellow) Pale and Deep, Vermilion, Venetian Red, Rose Madder Pale and Deep, Emerald Green, Veronese Green, Olive Green, French Ultramarine, Cobalt, Prussian Blue.

As some of these colors—the madders and Prussian blue—are fugitive if badly prepared, it is essential to “get the best.” The painter will be more likely at first to add to this palette than to do without any of the colors named in it. The rose tints and hues are particularly difficult to render, and pigments that enable one to avoid the use of mixtures (which are always less brilliant than the simple colors of which they are composed) will, after a time, be welcome. Such, in this case, are Brown and Purple Madder and Indian Red. Some flowers, as the red or orange butterfly-weed, are of almost exactly the tone of red lead, and Indian Yellow, though omitted from the above list, because it is not very stable, may sometimes be of use. But as the painter’s knowledge of the effects of color on color grows, he will, very likely, simplify his palette. In color all is relative, and tints which are in themselves dull and chalky and very far from the brilliancy and purity of nature may be made to represent the natural tones acceptably by using proportionately duller tones in the background.

The flower painter may desire to work out-of-doors under the same conditions as the landscapist, and we think he has every reason on his side in so desiring—if he has acquired the needful facility. But as that may be acquired indoors under conditions much easier than those that attend work “en plein air,” we cannot counsel the beginner to set up his camp-stool in the garden or the forest, where he will have to contend with mosquitoes, shifting lights, and the accidents of the weather in addition to the difficulties inherent in his task. In the studio one may have, for work on a large scale, a draughting table, the top of which may be raised or lowered, or be set at varying angles by means of a screw—a great convenience in laying large washes. But for ordinary use the drawing-board or stretcher, with a sheet of Whatman paper well stretched thereon, is preferable. The light, it needs hardly be said, had better be from the north, and should fall from the left hand upon the drawing. If a skylight is out of the question, the lower panes of the window may be covered with paper, so that the light may come from above. If you can have running water in your studio or near at hand, so much the better. Certain pale effects, of which more hereafter, are easiest got by painting rather solidly at first and then washing the colors away under the hydrant. Plenty of water should, at any rate, be provided in at least two vessels, one in which to rinse the brushes, the other to supply clean water with which to mix the colors.

If the painter, already familiar with water-colors, has made but few drawings of flowers, he should begin with single flowers—a tulip, a rose with a few leaves, or the like. Each flower should be drawn from every point of view, and no visible detail—petal or sepal or style or anther—should be omitted. In drawing leaves, the fashion in which the limb is held by the stalk—in one line with it or at an angle—and the manner in which the leaf stalk parts from the stem of the plant should be noted. All this should be well and carefully outlined with the pencil, and the colors in these studies of form should be laid flat, representing only the general local tones, so that the silhouette of each part may appear distinctly. By keeping to this sort of study for a few months, a considerable knowledge of a great variety of flowers may be gained, knowledge which is indispensable to whoever would paint flowers from nature as they grow, or make compositions of any value.





"A RAINY DAY" (COLOR SUPPLEMENT).

To treat this subject in oil colors, one should select a canvas of rather fine texture or a firm piece of mill-board the exact size. Draw in carefully with charcoal the general lines of the composition. The horizon line should be placed first; it will be found a trifle below the centre of the picture, almost following the upper bar of the gate if drawn straight across the picture plane. Thus we observe that the house, trees, and sky occupy the upper half of the canvas, while in the lower half we place the gate, fence, and calves, with the brook in the centre running out of the foreground. With these details in mind, it will be easy to enlarge (or reduce) the composition by comparative measurements to any size desired.

For the gray sky, mix on your palette a general tone with White, Raw Umber, Yellow Ochre, Cobalt, and Madder Lake, adding a little Ivory Black in the darker touches. The little bit of gray-green landscape seen in the distance beyond the fence may be painted with the same colors as the sky, adding more blue, yellow, and



Raw Umber in the local tone. The green foliage of the trees in the middle distance is painted with Antwerp Blue, White, Yellow Ochre, Raw Umber, Madder Lake for the local tone, adding Burnt Sienna in the shadows and a little Vermilion in the warmer touches of high light. The warm greens in the immediate foreground seen in the grasses and weeds should be kept light and brilliant. The colors used here are Light Zinobor

Green, Cadmium, White, Madder Lake, a little Antwerp Blue, and Ivory Black for the local tone, with the addition of Burnt Sienna and Raw Umber in the shadows.

In painting the water use the same colors given for the sky and dark green foliage, with the addition of Raw Umber and Permanent Blue. Less White and Yellow Ochre are needed here, and some Cobalt and White are added to the local gray tint in the lighter touches. Paint the red calf with Burnt Sienna, Raw Umber, White, and a little Ivory Black for the local tone, adding Raw Umber and Madder Lake in the shadows, and a little Cobalt in the lighter grays. The black and white calf is put in at first with two tones of light and very dark gray, and the high lights and deeper black grays are added later. The colors used for these grays are as follows: The light tones are painted with White, Yellow Ochre, a little Cobalt, Madder Lake, and Ivory Black. In the darker spots, use Ivory Black, Burnt Sienna, a little Cobalt, and Yellow Ochre. Raw Umber and Madder Lake will give the warm touches around the ears and feet. The fence and the old house may be painted with the same colors used in different proportions—viz., Bone Brown, White, Yellow Ochre, Cobalt, and Madder Lake in the local tones, with the addition of Raw Umber, Ivory Black, and Burnt Sienna in the shadows. Use small brushes in carrying out the details. M. B. O. FOWLER.

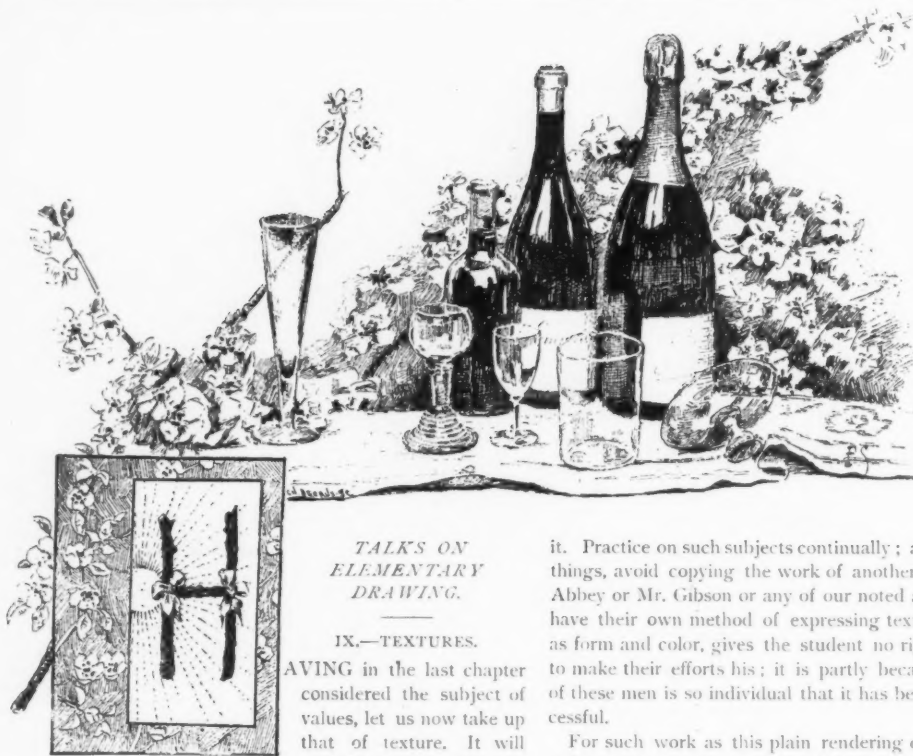
#### HOW THE JAPANESE PAINT IN WATER-COLORS.

THE manner of proceeding of a Japanese painter is thus described by M. Edmond de Goncourt, who saw him at work on a Kakemono, or hanging drawing on silk, at the house of M. Burty, the art critic.

He worked on a piece of silk mounted on a stretcher and used European water-colors, with the exception of a few sticks of Japanese colors, such as a certain greenish blue and a yellow of a tone like gamboge. He evidently had his entire composition, and all the processes to be gone through in producing it, in mind, from the beginning; for, without any model or preliminary sketch, he began by putting in the middle of the sheet a touch that served for the beak of a bird—the bird followed; then came three other beaks, and three other birds: the first grayish; the second with green wings and a white belly; a third something like a bullfinch, with a black head; the fourth with a red breast like the robin. At the end, a fifth bird with a red beak was added at the top of the panel. These five birds were executed with the minutest finish. "It was charming," says M. de Goncourt, "to watch our Japanese work, holding two brushes in the same hand, one very small and charged with intense color, and used for drawing the outlines; the other larger, and full of a more liquid tint, enlarging and softening the lines drawn by the first: all with the ready cleverness of a conjurer standing before his table." The birds appearing finished, the artist threw in, as it were, some leaves, some tips of branches, without drawing in the branches themselves. Stopping at this point, he dipped a big brush in pure water, and with it wet all the background as yet uncolored, reserving a lot of little diamond-shaped spaces around the birds, which remained dry in the midst of the moist paper. The panel

was passed for a moment before the flame of a newspaper burned in the fireplace, and withdrawn when there remained but a trace of its humidity. Then, without paying the least regard to the work already done, he let fall on all the paper a perfect rain of big drops of liquid India ink, which spread with a large, soft brush, all at once made a soft gray cloud around the branches, and the birds enclosed in a layer of new-fallen snow made miraculously by the sort of archipelago of dry spots left in the wet paper. So prepared, the panel was again washed with water, the strongest colors subdued a little by slight rubbing with the thumb, leaving little more than a vision on the paper of what had been there. Once more passed before a blazing newspaper and withdrawn still moist, the tortuous trunk of a Japan pear tree was added with a large brush, leaving out small spaces for the buds and red flowers. It was only at the very end that the darkest touches, of India ink, were given to indicate the black markings of the bark.





TALKS ON  
ELEMENTARY  
DRAWING.

IX.—TEXTURES.

HAVING in the last chapter considered the subject of values, let us now take up that of texture. It will probably involve more of what may be called drudgery, and less apparent improvement for the student, than any upon which we have yet dwelt. There is a certain brilliancy of effect to be obtained in the study of light and shade or of color values which will repay one for the time spent upon them; but in the study of textures, the work becomes more a question of the simple rendering. Uninteresting as this work appears, however, it is undeniably of the greatest use.

We realize this as we look at the best work in the magazines of to-day, and notice what careful study of textures the illustrations evidence. The folds of cloth or of silky curtains and the woodwork of the furniture, the fine texture of the flesh and that of the hair, are often in their way as admirable a part of the picture as its composition. And it is a useful preliminary to the student that there should be some knowledge of this subject before proceeding to the more serious points of picture making.

I would suggest that the student take as varied a collection of textures as possible, and endeavor, in whatever medium he likes, to represent them faithfully; not at all with the idea of making something pretty or attractive, but simply as subjects for study. Select such things as fur, feathers, tin, glass, wood, metallic surfaces, flowers, folds of silk and wool; note the differences between the textures, and decide for yourself what causes such differences. In the first few studies it would be better not even to draw the whole of the object, but merely represent on paper a part of its surface; so that the accuracy of the texture may be judged by the rendering alone, unaided by the form.

During such study it will be seen that those surfaces which reflect the light, as tin, glass, polished metal, etc., are full of sparkling contrasts; there are crisp dark touches in close connection with some bright light. The duller surfaces, on the contrary, such as wood, fur, woolen goods, etc., seem to be without such contrasts, and present a more even, unbroken appearance. It may also be noticed that while opaque objects have their light and dark sides clearly defined, the more transparent ones (such as glass or delicate flower petals) show unexpected gleams of light upon those surfaces turned away from the source of light. These and innumerable other distinctions must be observed in endeavoring to show a variety of textures. A good test as to whether any texture is successful is to shut off a small part of the drawing from all that surrounds it, and ask yourself, Does this look like wood, silk, glass, or whatever the model may be?

After some practice on these separate pieces of texture, any one object will be useful placed in a good light and drawn on not too large a scale. When there is a large surface to be covered in this simple rendering, the work often grows tiresome before the drawing is completed; and as unfinished work is always a detriment, it is best to undertake a small drawing, and finish

it. Practice on such subjects continually; and, above all things, avoid copying the work of another. That Mr. Abbey or Mr. Gibson or any of our noted artists should have their own method of expressing textures, as well as form and color, gives the student no right whatever to make their efforts his; it is partly because the work of these men is so individual that it has become so successful.

For such work as this plain rendering of surfaces, it is best to have only still-life subjects. The lights and shadows which so constantly change in out-door work make that branch of study much more difficult; while figure work requires months of painstaking study in a life-class and much observation before success can even be approached. Since all these papers deal only with what may be called the alphabet of art, the models to be used should be of the simplest kind. Therefore attempt only small, still-life groups, or at most some simple corner of a room, until you can so render surfaces and textures as to be able to "tell your story" quite clearly, and so that others may understand what you have to say.

Do not fear that your work will become labored or formal by these hours of careful study. Progressing further, it will often be found needful to omit a great deal of just such rendering as this over which we now take so much pains; as for the sake of effect, it is frequently necessary in more advanced work to state only the more important points in a drawing, leaving much to the imagination of the observer. But such work as this which is now progressing is *work done for study, not for effect*; it is merely the series of steps by which



we climb to higher things; and only as we patiently learn how to put upon paper exactly what we see before us can we advance to the greater knowledge of picture-making—the "knowledge of what to leave out."

ELISABETH M. HALLOWELL.

[We have thought that it might prove valuable to the student to study the examples of textures in pen drawing given on this page in connection with the illustrations by Miss Hallowell shown on the opposite page. They are by various accomplished French draughtsmen, and are delightful specimens of the facility which comes from an artist's knowledge and experience. Contrasting textures are shown here with amazing fidelity, although evidently with no more effort than would appear in the fluent manuscript of a ready writer. Decorative effect in line and color are what the artists of the upper and lower examples have chiefly aimed at; their success in rendering textures is merely incidental. Miss Hallowell's examples, on the other hand, are made especially for the instruction of the beginner; they are intended mainly to explain the differentiation of various surfaces, and they answer their purpose admirably. When they have been properly studied, the pupil will be the better able to appreciate the masterfulness of the other illustrations.—Editor of The Art Amateur.]

AN IDEAL ART SCHOOL was suggested by the recent address delivered before the students of The Art Institute of Chicago, by the very competent Director, Mr. French, on the occasion of the closing exercises. His remarks have much more than local significance. Among other things he said:

"The study of the human figure is by universal consent the vital stem or basis of academic art study. Already we have the skilled anatomist (Mr. Shober) to explain the structure, the inspiring and illuminating lectures and illustrations of Mr. Vanderpoel upon the construction and relation of the features and figure, and free access to the living model, so that the study of the figure is scarcely anywhere pursued in a more thorough and philosophical manner.

"Perhaps our ideal school will add in this direction a good gymnasium, not only for the health of the students, but that they may see familiarly and constantly the human figure in action. Perhaps the prophecy of this is contained in the tennis court established by our students in the area back of the building. Then I think we shall have a small conservatory where we shall raise plants for the use of the still-life classes and the designers, and, perhaps, a few animals, a small menagerie, to paint from. We could now keep a few sheep or goats, or even a cow, and I don't know but we might venture upon a pig. The advanced classes from head and figure under Mr. Freer and Mr. Vanderpoel certainly foreshadow what must be the ultimate form of advanced study, an atelier system in which little groups of practical students shall work under the direction of the artists of their choice. The expansion of the library and the extension of the lectures into the field of aesthetics and other subjects are easy to foresee. But the more difficult question remains, how shall the general cultivation of the student be best promoted?

"With the importance of this I am more and more impressed. Back of the artist lies the man. After all, all this technical training, difficult and engrossing as it is, is but the furnishing of the instrument of expression. The skilful hand is of small avail without the refined intelligence. And herein, I suspect, lies the secret of many disappointments."

THE different modes of painting do not depend on the colors employed, which are always to a great extent the same, but on the amount of the vehicle employed with them to hold the particles of color together, and to enable them to be spread by the brush. No matter what this vehicle—oil, varnish, mucilage, or wax dissolved in some essence or other—it is always a more or less transparent substance. The more of it is used, therefore, the more transparent the painting, and the many ways of obtaining a mat effect in painting are simply so many ways of dispensing with vehicle.



## HEAD OF A MAN, AFTER MICHAEL ANGELO.

[SEE SUPPLEMENT.]

The artist here seems less desirous to have the drawing say, "Look at this fine specimen of manual skill,"

than to have it say, "What a fine type of manhood we have here!" Like the Greek coins which show, with a clear-cut outline and the slightest relief of planes, some of the most beautiful types that have ever been produced, the draughtsman here by a decided well-placed outline and some broad masses of modelling, that suggest but a few planes of the face, gets an effect that at once strikes us as the work of a master. Hardly more than four planes are noted: the temple plane, the side of the nose, the jaw plane and the neck. Of course the whole cranium is "felt" under the hair, so that it is a mass of shade, except for the one light at the temple.

True, in the modelling of the nose there is a variation given to the one shadow we have spoken of: it has an increased dark just under the eyebrow, also under the lower eyelid; it is a little darker above the wing of the nose than half way up the nose, and all around the nostril there is an increased dark. These variations of the tone, however, do not break up the main shadow; so I think the statement that there is only one big plane of the nose marked is correct. You can never expect the simplicity of a great artist to be so simple that he is wooden. He feels that the result would be monotonous if he did not vary his big masses with slight modulations and accents.

The strong light on the neck is very characteristic of Michael Angelo. To the casual observer this—to borrow an illustration from photography—looks like a "light stroke" on an amateur's negative; but it is evident to the student of anatomy as the light on the great muscle of the neck—the sterno-cleido-mastoid. The master was a great anatomist, and particularly fond of bringing out the muscles of the neck and throat. His "slaves" or "prisoners"—their heads thrown back, the muscles of their necks distended—are familiar casts in all art schools.

ERNEST KNAUFFT.

## WASHED DRAWINGS FOR REPRODUCTION.

WASH WORK in black and white for reproduction by photo-engraving and photogravure is becoming every day more in demand. It is pretty generally known that uniformity of tone is desirable in such drawings; that

bluish tints are likely to show paler than they should in the photographic copy, and yellowish and reddish colors blacken. Great advances have recently been made in neutralizing this fault of the process, so as to reproduce works in color; but in drawings made for the purpose of being so reproduced it is still considered requisite to avoid not only color, but all variety of tone. India ink used without any mixture with opaque white, or some reddish brown mixed with white, is preferred. Even of such monochrome drawings one must expect to lose a great deal of the modelling; and, if he would not have a weak and flat result, he should add to his wash drawing a few vigorous black accents and outlines judiciously put in with the pen. An ideal drawing for photo-engraving would be made with but four

reference to what should be the room's chief adornment—its pictures. Crimson, pea-green, and sky-blue paper, according to the prevailing style, succeed one another every year or two, but the ever-changing vicissitudes of such homes bring rarely or never a new painting. The



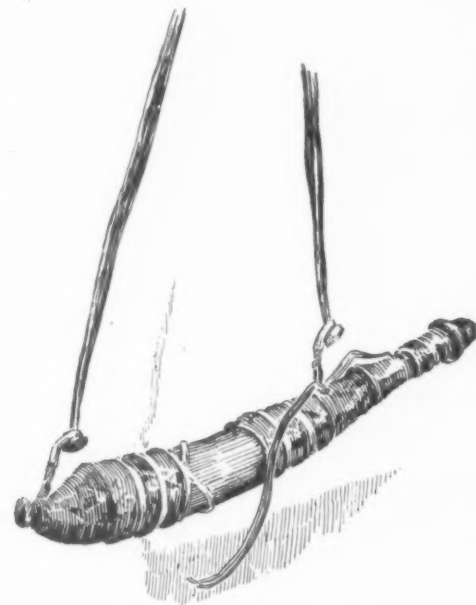
STUDY OF TEXTURE (FUR).

(SEE ARTICLE BY ELISABETH M. HALLOWELL.)



STUDY OF TEXTURE (POPPY).

(SEE ARTICLE BY ELISABETH M. HALLOWELL.)



STUDY OF TEXTURE (METAL).

(SEE ARTICLE BY ELISABETH M. HALLOWELL.)

same tiresome, grimy, impossible old scenes of tottering ruins perched upon equally impossible cliffs, spongy trees of uncertain anatomy, tedious saints and cherubs appliquéd on panels of gold, queer little stippled aquarelles which are only fit to scratch matches on, and the fearfully and wonderfully made pastels of Vesuvius in a state of active eruption—everybody knows them—are cold-bloodedly returned to the identical spot where they have hung, lo, these many years. Just why people who are ambitious to be thought in touch with all that is cultivated and progressive persist in clinging to these antiquated specimens of bad art it would be difficult to guess, unless, indeed, it be that they may be regarded as evidences of ancestral gentility.

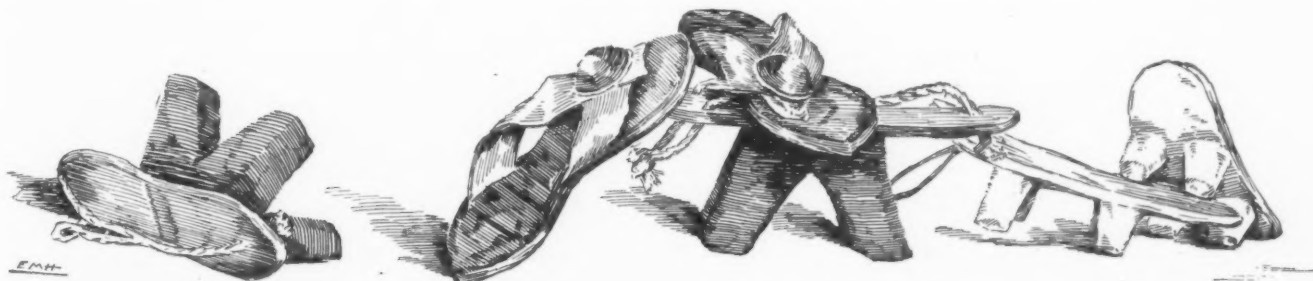
That is not the reason. It is ignorance. Notwithstanding all that has been done for the popularization of art in England and America during the present generation, it is safe to say that among the presumably cultivated classes not one householder in fifty can distinguish a good painting from a bad one. On the other hand, it must be said that among the young people there is marked progress in art knowledge and in the taste and appreciation that grow out of it.

or five flat tones, white and black being liberally and decoratively used as accents, and details being drawn in with the pen. Such a drawing can be reproduced exactly. One more finished and more true in tone to nature is sure to lose.

## CHEAP PICTURES, BUT FEW BUYERS.

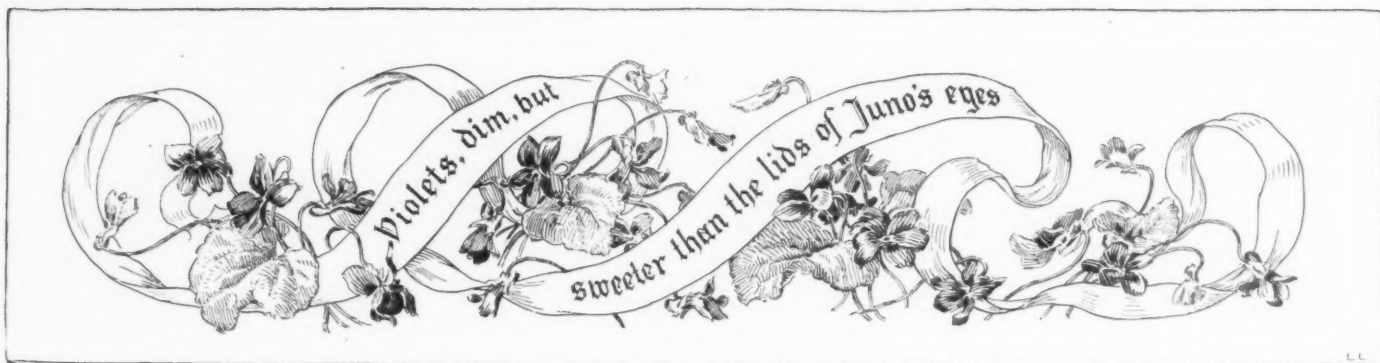
IN view of the fact that good paintings, both American and European, were never sold so cheaply as now—the prices at auctions during the past winter in many instances being just about the cost of the frames—there is reason enough for the surprise recently expressed in *The Evening Post* at the wretched quality of the pictures seen on the walls of the parlors and reception-rooms of the average "smart" town house. The writer says: "The carpets, rugs, furniture, bric-à-brac, gas-fixtures, and wall-hangings are changed entirely or in part with almost tiresome frequency, usually without the slightest

NEXT to pastels in containing very little vehicle, and therefore giving a mat appearance, is distemper painting. But both these processes are open to the very serious objection that they very easily fall in powder. Next come gouache (ordinary water-colors, made opaque by mixing each color with Chinese White) and painting in egg medium, which are solid enough and yet not nearly so transparent as oil glazes. The maximum of transparency and also of solidity is obtained by painting in varnish. All these methods may be used in the same painting, but it is not desirable that they should be so used, for the reason that they are of very different degrees of solidity, and that a slight change, of little moment in a picture uniformly painted, will be sufficient to throw such a picture out of keeping.



STUDY OF WOODEN OBJECTS. (SANDALS FROM MANDINGO, WEST AFRICA.) BY ELISABETH M. HALLOWELL.





## CHINA PAINTING.

SOME JAPANESE DECORATIVE FISH.

[SEE COLOR SUPPLEMENT.]



WITH the decorative instinct of his race, our Japanese artist has contrived here, by means of flat tints and a few delicate lines, to preserve the individuality of species, grace and diversity of motion, with a hint of the gorgeous coloring of the original models, while keeping all strictly within the bounds of conventional treatment. How subtle are the curves that denote the swift plunge of one and the lazy, floating motion of another, the difference in build and in the shape and action of the fins, the expression of the ugly mouths so nearly alike, and yet each unlike the other. It is not enough simply to copy the fish, but as a means of self-training, the decorator should study and work out the idea each is intended to convey. The colors are simple, though in some cases several are used, and for the proper treatment of the subject they should be laid in perfectly flat tints. Beginning with the fish in the upper left-hand corner, give it first, down the middle of the back, a stroke of very thin Night Green. Carry this color over the lower part of the body and tail, excepting the tip. Give the gills and pectoral fins a wash of Mixing Yellow with a little Green, then lay in quickly the broad tint on the side—which may be of Moss Green—beginning at the back, that the color may be thinner in the brush as it meets the line of blue. Soften it into that and the yellow with a light touch, and put in the shadow down the back with Brown 17 or Finishing Brown. Then at the left outline give a stroke of Yellow Brown and next deep Red Brown (very thin), which should blend imperceptibly into the white. Give the pink tips to the tail and fins, and the work may then be well dried and scraped. A very thin touch of Finishing Brown laid over without disturbing the color underneath will give the grays about the fins, gills and tail; additional touches of Deep Red Brown about the mouth, gills, and pectoral fins will make it ready for the cross lines of Finishing Brown and Deep Red Brown.

Everything depends upon the success with which the first tints are laid. There is no chance to repair defects, no details or tricks of light and shade, to hide uncertain brush handling. All the colors are to be made ready at first. Use plenty of oil of lavender and a little balsam of copaiba with them. Have two or three flat brushes at hand, and work quickly, but without nervous haste.

The same treatment and much the same coloring will answer for all the fish. The middle one at the top can have Night Green and Green 7 in the back. The large pink one on the left could be made with a very thin tint of Deep Purple (Dresden color), and the other large one with Yellow Brown and Carmine 3, or Deep Purple, or Deep Red Brown. This Deep Purple must not be confounded with Lacroix deep rich purple. The markings in this fish may be put in with Chestnut Brown. If you desire to give a more naturalistic treatment, pay a little more attention to the modelling and the details about the head, and instead of indicating the scales by a series of cross lines, put them in in a less formal manner, and with occasional touches and lights cut out.

A word now in regard to adapting these fish to special designs. Heed must be given to the evident purpose of each. For instance, that in the upper right-hand corner must have room ahead of him for the long, swift plunge he is making, and the little fellow next, with the intent look of business on his face, wants some objective point, as a group of seaweed, where his prey may be lurking. The one in the lower right-hand corner is evidently turning for an upward curve, and must be placed accordingly. If rightly used, our study may serve a threefold purpose—of practice in lines, in laying flat tints, and in grouping.

C. E. BRADY.

## THE OTHER CHINA PAINTING DESIGNS.

*The Breakfast Service Decoration*, No. 1691, could be pleasingly carried out in soft pink and olive, or pink and brown. Use Deep Red Brown, and for the leaves and stems Chestnut Brown, or Yellow Brown and Brown 108 on a ground of light coffee, or light Ivory Yellow, or Carmine and greens on celadon, Coalport Green or Chrome Water Green; or—daintiest of all—in gold on the white china. This last can be treated in two ways: (1) The whole may be laid in with a thin, flat coat of raising, afterward picked out with hair lines of the same in such a manner as to give the necessary detail, two colors of gold being employed; or (2) in flat gold on the clean china, and after firing partly outlined, and shaded with the finest hair lines of red bronze. If color be used, it will be outlined just enough to give decision, and shaded with hair lines of the same, stronger.

*The Morning-Glory Tile Decoration* for a fireplace facing, No. 1692, might give the keynote for more than one charming color scheme for a boudoir or bedroom. Few flowers afford so wide a range to choose from as this one—the deepest, richest royal purple, deep and light

blue, violet and lavender, carmine pinks and white. Some of the whites are yellowish in the throat, and others have a flush of pink (a thin tint of Deep Rich Purple), and the markings tipped with the same. In the darker colors the throat is nearly always white, greenish yellow, or pink flushed, and some of the most brilliant blues and strong purples are edged with white. Carmine, Deep Rich Purple, Deep Violet-of-Gold, Deep Blue, Victoria Blue, Ethereal Blue, and Deep Purple (the two last German colors), with a good soft neutral gray for modelling, will be wanted. The leaves when young are a very delicate yellow green, when larger are strong green, and being deeply veined causes them to take good gray lights. The backs are much lighter. The tiles should be carefully selected. Two firings will be necessary.

## THE PREPARATION OF GOLD PAINT.

CONSIDERING the large proportion of pure gold that is contained in one of the little glass boxes usually sold for about a dollar, one might suppose that it would hardly pay the china painter to make his own preparation. But many a professional prefers to do so. In buying a pennyweight of pure gold for the first time, it seems a ridiculously small amount for the price, but a pennyweight of gold will put "solid" gilding on the handles of a dozen after-dinner coffee-cups and a narrow line on the edge of each cup and saucer. One must try to mix up only as much of the gold as is necessary for one painting. It takes less gold to put on six handles all at the same time than to mix it separately for each one. For six handles take one third of a pennyweight (be sure and wipe the palette off immediately before taking out the gold, so that it will be free from lint); to this amount add two drops of fat oil and two of oil of tar, then stir in turpentine till it is perfectly smooth and of the same consistency as the Lacroix colors. Three drops of fat oil, if very thick, and four if thin, may be used in place of the tar oil, which is disagreeable to some persons. The latter has the advantage, however, of making the gold spread more evenly on the surface. It also keeps it moist, so that it does not require such constant turning with the knife. If the gold grows stiff and clogs the brush, do not wet the brush and try to stir it up; too much turpentine will go into the gold and make it thin. Always use the knife for this purpose. In working in a warm room the spirits of the turpentine will evaporate and the gold become too fat. This can be detected almost immediately, for the gold will look thin and the surface of the ware show through. To remedy this, pour turpentine over the gold; in a moment the fat oil will spread out on all sides and the gold in the middle of the palette will dry out.





## NOTED AMERICAN CHINA PAINTERS.

## XVII.—MISS ANNA SHELDON DODGE.

It is as hoped by many of the guild, the time will come when pictures on china will be admitted to the regular picture exhibitions just as if they were painted on canvas or on paper, it will only be when they reach the standard of excellence demanded of those who use oil and water-colors. Such a standard it must be said has been attained as yet by but few American china painters; but the work of these few might do credit to any exhibition. Among these certainly one would include the subject of the present notice, who had a miniature portrait in the Salon of the Champs Elysées this year. Although one of the most successful of American painters in mineral colors, she is wise enough to know that she cannot afford to neglect any opportunity for study, and for the past year and a half in Paris she has been working in the life class. As her specialty is what may be said to be the most difficult branch of the art, painting nymphs and cupids—the importance of such practice is obvious.

Miss Dodge took up china painting after leaving school, where she acquired a good foundation in drawing. After receiving only eighteen lessons in the art, she concluded that the best instruction she could get would be that self acquired by the study of the technique of the best European decorators. She, however, from the beginning avoided copying their designs. She has made a particular study of raised gold and enamels, and a glance at her exquisite work shows how well she has succeeded. After several years of experimenting she has perfected an enamel for jeweling. Her exhibit at The World's Fair, which won her a medal, included a set of dessert plates in the Sèvres style, exquisitely decorated with cupids and elaborate gold borders jewelled with turquoises and pearls, and a vase decorated with cupids and nymphs, with elaborate relief gilding at the neck and base.



MISS LAURA FRY.

DECORATOR IN OVERGLAZE AND UNDER-GLAZE.

## XVIII.—MISS LAURA A. FRY.

It should be encouraging to those who are studying the art of china painting at home to know that the well-known subject of the present notice is entirely self-taught, except for the help she received in her first piece of work. She received her instruction in drawing at the Cincinnati School of Design. When Miss McLaughlin started the Cincinnati Pottery Club, Miss Fry was one of the original members, and made her first essay in underglaze decoration. She afterward painted in the Rookwood Pottery, delighting in those warm, melting, shaded background effects which have become one of the most familiar characteristics of the beautiful ware bearing that name. Four years ago she took charge of the art department of the Purdue University in Lafayette, Ind. She established classes in china painting, and, subsequently, founded the Lafayette Ceramic Club. During the past ten years she has been kept so busy teaching that the public has had little chance to see her own work, although her style is pretty faithfully reflected in the exhibits of some of her pupils. Two years ago Miss Fry organized the Porcelain League of Cincinnati, which won a gold medal for its exhibit at the Atlanta Fair.

## XIX.—MRS. F. A. WILKE.

Although this accomplished lady has studied china painting under some of the best masters of the art in Europe, even now, after fourteen years of devotion to her favorite pursuit, she every other year spends several months abroad, gaining new ideas and perfecting her practice. She paints both in under and overglaze, and is specially known as a successful painter of flowers and a portrait painter who is particularly happy in securing a likeness of her sitter. She received at The World's

Fair a medal and diploma for her notable exhibit there, which attracted much favorable comment from foreign



MRS. F. A. WILKE.

MINIATURIST AND FLOWER AND FIGURE PAINTER.

as well as American critics. Mrs. Wilke founded the Wilke Art School of Richmond, Ind. Her husband is the inventor of the famous kiln which bears his name. It is very extensively used by professional as well as by amateur china decorators, and it is but just to say that,



MISS ANNA SHELDON DODGE.

MINIATURIST AND DECORATOR CHIEFLY IN THE SÈVRES STYLE.

through the enterprising manner in which its merits have been made known, it has more than any other agency helped to transform china painting in America from a mere pastime into an established industry in which to-day at least 20,000 women are seriously engaged. Without the portable kiln for home use, this would have been impossible.

## XX.—MISS ANNA SIEDENBURG.

In common with most of the subjects of the present series, Miss Siedenburg is already known to the readers



MISS ANNA SIEDENBURG.

CHINA AND GLASS DECORATOR.

of The Art Amateur through her contributions to its pages. Although properly included here among noted

American china painters, it is as a painter on glass that she has attained her chief reputation, and it is as a designer for glass decoration that her name has been made familiar in this magazine. She was born in Bremen, and studied in Vienna at the Imperial School of the Art Museum under Professors Sturm and Marht. The director of the Art School of St. Petersburg while visiting the Vienna School was so struck with the beauty of her designs that he secured several as models. She came to America in 1888. Her work in china painting is principally figures and enamel decorations. Some of her pieces in the latter style were bought for the Museum Collection at Eitelberger, Germany. For several years she has devoted much of her time to glass decoration and to teaching the art. In this she has been very successful, and, indeed, without any serious competition. She won a medal at The World's Fair for a combined exhibit of decorated glass and china. In 1894 she went to Berlin to study stained glass and miniature glass painting. On her return to America last winter she brought out an instructive little manual on the subject. Miss Siedenburg's studio is in Chicago, and she has summer classes at Orion Lake, Mich.

## XXI.—MISS LOUISE McLAUGHLIN.

If these notices were published in the order of the prominence of their subjects, that of Miss McLaughlin would be found among the very first. No name is more honorably identified with the pioneer work in America for the promotion of the ceramic arts. From the beginning, this lady has been a serious and thorough student, and by the lucid manner in which she has set down the result of her experiences for the benefit of others, she has accomplished much good. She exhibited overglaze decorations at the Centennial Exhibition, her first work of the kind only dating from the year before. In that year she also commenced her study of underglaze. She was much impressed by the beauty of the Haviland faience



MISS LOUISE McLAUGHLIN.

ARTIST POTTER, DECORATOR IN OVERGLAZE AND UNDERGLAZE; AND AUTHOR.

which she saw at the Centennial Exhibition, and in 1877 she tried her hand at the same mode of decoration. Other ladies did the same, and although it cannot be said that these experiments ever threatened the supremacy of the Limoges factories in this specialty, they laid the foundation for much of the original work which was to win reputation for the ceramic artists of this country at the great exhibition at Chicago nearly a score of years later. Miss McLaughlin's own experiments were so fascinating that for six years she devoted herself almost exclusively to underglaze work. In 1887 her first handbook on china painting appeared, and met with great success. It has run through twenty editions. Later she wrote a series of articles on the same subject for The Art Amateur, which were afterward published by Robert Clarke & Co., in book form, under the title of "Suggestions for China Painters." She has also written on Underglaze Decoration. Finding difficulty in getting her own underglaze work fired, she returned to overglaze. She became particularly interested in gold decoration, and for a time her painting was chiefly in red and gold, based on a suggestion received from the well-known Kaga ware of Japan. She also produced decorations in black, with gold and silver, and, later, in colors, with metals in various tints. She has won medals at the Howell and James exhibitions in London, the Paris Exposition of 1889, The World's Fair, and at the various exhibitions held in the large cities of the United States. Miss McLaughlin tells us that at present she is engaged in the development of a new method of underglaze decoration, and that she has found that she can carry on the processes of pottery making in her own house.

MRS. EUGENIA LAUNITZ-RAYMOND calls our attention to the facts that she acquired her knowledge of drawing before attending the Cooper Institute; that she was Vice-President of the New York Society of Ceramic Arts for years, and Chairman of the Committee on Membership, and that she was Secretary of The National League of Mineral Painters, from which she voluntarily resigned after a year's service.

## LAUNITZ-RAYMOND "DAMASCENE" WORK.

WRITING last month about Mrs. Eugenia Launitz-Raymond's "Damascene" work, while admitting its cleverness, we objected to it on principle: because it conceals the natural surface of the china instead of enhancing its beauty by decoration, and because it imitates a style of ornamentation impossible on a fragile material. Mrs. Launitz-Raymond replies as follows:

"No one, I am sure, more thoroughly understands and respects the 'old accepted canons' in decorative art than myself, but while I agree with your criticism in the main, I will prove to you that there is more relationship between my damascene and a china bowl than there is between the representation of a rustic handle on a teapot (vide Belek) and the same bowl. The true Spanish damascene is steel, encrusted with gold—both metals, both dug from the bowels of Mother Earth, both developed by fire! My china vase, upon which I represent a damascene effect, is clay—dug from the bowels of Mother Earth and developed by fire. The one is metallic mineral, the other argillaceous mineral; both mineral, both depending upon the element of fire in order to become useful and beautiful objects to man. I think there is a poetical analogy between the two that gives me some license to imitate the one in the other. If metal is to be eliminated from the decoration of porcelain, we must banish gold and silver entirely. This it is absurd to suppose; nobody looks upon a gilded handle as a piece of solid metal—custom has made it appear as a china handle gilded; and everybody knows it, hence it is no fraud. But is it not as truly an imitation as my damascene?"

"By the way, let me tell you how I came to do this thing. One day, while I was engaged upon some regular work, a vision of a magnificent vase in the Spanish section of The World's Fair appeared before my mind's eye. I dropped everything, nervously hunted over my forgotten gouache colors, and never rested until I got the effect—to please myself only. It would have been the same had I been decorating paper calendars—I would have made them show that effect. It was the reflection of a memory, of something very beautiful and very artistic, that is all. Having done it once, I have no desire to do it again, and fully understand the objections that can be raised to such decoration. Still the effect is fine, is it not?"

The effect is fine, we allow, but if it is an effect that should not have been sought for in the material upon which it is employed, the more successful the imitation, the more pronounced the error. As a "tour de force" such an offence is a venial one—those admirable artists, the Japanese, have been guilty of it again and again; but we fancy that they would hardly seek to justify it by such specious pleading as that of our correspondent about gilding. Gilding is only a kind of paint, and, used with discretion, is invaluable to the decorator. As Mrs. Launitz-Raymond says herself: "Nobody looks upon a gilded handle as a piece of solid metal." If the object decorated show reserve spaces of the undecorated china, no attempt at deception is possible. We have seen cups and saucers completely covered with gilding inside and out, and that is almost as bad as "damascening." But we need hardly pursue the subject further, for our ingenious correspondent winds up as she begins by admitting that she fully understands the objections that can be raised to such decorations.

## THE EMBROIDERY DESIGNS.

Coptic Embroidery Border, Nos. 1693 and 1695, is very dainty, and may be worked in a satin stitch overlay. It is also a very nice design for the flat diaper couching lately

described in the "Talks." The close line work may be indicated by couched cords and afterward emphasized by work more or less solid over the background.

The design from "Rhodian Work," No. 1694, is a very good one by which to completely cover a surface with darning stitches. The figures might be worked out as indicated and the background darned in a different direction. There is in this study an opportunity for a good color composition. An overworked cord would also be an effective way in which to bring out the figures. Couch the cord on the outline of the design and lay a silk thread work over all, couching it down firmly each side of the cords where it crosses them, and leaving it plain over the background spaces.

The border "from the Italian," No. 1696, may also be corded, or, as the forms are small, they may be worked in the French overlaid stitch, straight or at an angle.

The long stitch indicating lines in No. 1619, which appeared in July, suggests a diaper-work. The stitches may be laid in this way, and then a system of cross-bars couched down at their intersections will secure the surface and make it strong. It is not easy to lay parallel stitches—especially long ones. One discovers, after a number have been placed, either that they are piling one over another or slanting. Do not look for the beginning of the fault one or two stitches back. It is likely to lie in some stitch that is almost correct. Each stitch in parallel work is dependent on the one before it, and a slight deviation near the start will be the cause of a decided slant from the right direction in subsequent stitches. The surest way to keep the stitches straight is to lay the thread in place and then send the needle through at the point indicated by it as it is held against the ground surface. The borders will be very effective used on table-covers.

The Morning-Glory Decoration (No. 1692) given for a fireplace facing might be utilized for tinting and outline in embroidery. The outline could be couched down or rendered in stem stitch. Some little attention should be paid to the shading when tinting to bring out the modelling. Tapestry dyes would be best for the purpose, especial care being taken not to fill the brush too full when approaching the outline, so as to avoid the risk of the color spreading beyond it. The dyes work well on denim and on art or Roman satin. A very handsome curtain or portiere decoration could be produced in this way. The design can be carried all around it without interruption, following the method designated at the corners and repeating the pattern between them as often as required to fit the width of the material.

IN FIGURE PAINTING, it is well to bear in mind the following general rules for practice: (1) The outlines must be as correct as you can make them, and where the shadows and half tints are to come must be fully indicated. (2) All the shadows of flesh must have gray edges. (3) The darkest parts of shadows are near their edges, the middle parts being lighted by reflected light. (4) Strong shadows of flesh always incline to red. (5) Put gray tints between the hair and the flesh, bluish tints on the temples and greenish tints over the sockets of the eyes.

THE following is the National League of Mineral Painters' prescribed course of study for 1896-97:

| SUBJECT FOR     | Flowers.                 | Ornament.                             | Figures.                      | Landscape.                            |
|-----------------|--------------------------|---------------------------------------|-------------------------------|---------------------------------------|
| 1896.           |                          |                                       |                               |                                       |
| September ..... | Asters, Golden Rod.      | Indian Motive.                        | Fishers.                      | Marine.                               |
| October .....   | Pine Cones, Bittersweet. | Tiles for Cabinet Work.               | The Chase.                    | Autumn.                               |
| November .....  | Chrysanthemums.          | Chrysanthemums Conventionalized.      | Animals.                      | Street View.                          |
| December .....  | Holly and Mistletoe.     | Holly and Mistletoe Conventionalized. | Tiles, Architectural.         | Winter.                               |
| 1897.           |                          |                                       |                               |                                       |
| January .....   | Palms, Ferns.            | Palms Conventionalized.               | Longfellow's "Keramos."       | Longfellow's "Keramos."               |
| February .....  | Orchids.                 | Dragons.                              | Legendary.                    | Monochrome.                           |
| March .....     | Easter Lilies.           | Easter Lilies Conventionalized.       | A Child's Head.               | In Grays.                             |
| April .....     | Wild Flowers, Violets.   | Violets Conventionalized.             | Miniature, etc., for Jewelry. | Spring.                               |
| May .....       | Roses.                   | Louis XV.                             | Cherubs.                      | Landscape with designs after Watteau. |
| June .....      | Blackberries.            | Blackberry Conventionalized.          | Rustic.                       | Meadows.                              |
| Vacation .....  |                          |                                       |                               |                                       |

## NEW PUBLICATIONS.

LIFE IN ARCADIA. J. S. Fletcher, "a son of the soil," who has already proved himself worthy of a place beside Richard Jefferies and other such loving and sympathetic students of Nature in all her varying moods, has given us in this book a delightful and refreshing series of sketches of rural life and character in England as the world has seen for many a long day. His literary style has a Charles Lamb like charm and simplicity, with a flavor of the older essayists of the last century, joined to a clearness of diction which is direct without being spasmodic, and fully descriptive without being tedious. Here, indeed, is the art, which, by wise selection and judicious exclusion, most clearly reveals the innermost truths of the tragedy and the comedy of life, as well as its every-day commonplaces, and brings us into intimate personal knowledge of the characters that figure in these sketches far more closely than do the brutal Police Gazette "Realistic" pictures which the clumsy literary craftsmen of the day affect. It is a book not of character description and not of character analysis, but of character revelation—subtle without being unhealthy, sympathetic without gratifying morbid curiosity, and truthful without the horrible crudities of vivisection or post-mortem examination, in which our so-called Realists so proudly delight. Many of these papers have been published in The Leeds Mercury, where, on account of their description of Yorkshire life and scenery, they were sure to be appreciated, and in The Star, of London. Both of these newspapers circulate largely among the working class of England. It is gratifying to know that they appreciate such literature, and there is still hope for an age which, in spite of the literary garbage of the Realistic school now being distributed by the ton, can produce and can delight in work such as this. (New York: The Macmillan Co., \$1.75.)

MICHAEL AND HIS LOST ANGEL. This is the play by Mr. Henry Arthur Jones which was produced in London last January and was withdrawn within ten days of its first representation. Whatever were the causes of the unfavorable nature of its reception, there can be no doubt that, from the literary point of view, it is quite the best thing its author has done, and it will not be at all surprising to find it one day enjoying as great a run as some of his other pieces. The loves of the reverend hero and the worldly heroine may well rank among the masterpieces of the delineation of human passion in literature. So powerful a tragedy cannot be lost to the world. While certain social prejudices, easy to understand, have helped to bar its stage representation, its publication in the present form affords the reader an opportunity to arrive at a more deliberate judgment than that, perhaps, too hastily reached by a section of the London critics. (New York: The Macmillan Co., 75 cents.)

BY OAK AND THORN: A record of English Days. By Alice Brown. This fanciful title gives no idea of the richness and charm of the sympathetic descriptions of the author's delightful gipsys in England. Here is no guide-book chatter, no rehash of Murray or of Baedeker, but strong and glowing impressions, set down in vivid and picturesque style, of wanderings in England—frequently off the beaten track—by one who writes with intelligent appreciation and with a mind well stored with the history and the literature of the scenes she visits and describes. She conducts us into Devonshire, the Kingley land, and elsewhere in the West, such as the land of the Doones and of King Arthur; then Northward into the Border country, the Gaskell land, and quaint old Coventry; tells of her quest of the nightingale and of the joys of English food and cooking in so loving a manner, and withal so true, as to create in the breast of every Englishman away from home who reads her book that indescribable, heart-sickening sensation we call homesickness, and so as to fire every one to whom the land is as yet unknown with a longing to see its sights and taste its joys. Boston and New York: Houghton, Mifflin & Co., \$1.75.)

HUMAN DOCUMENTS is a series of character sketches of representative men and women of the time, by Arthur Lynch, a young and vigorous-thinking Australian, who is making his presence felt in journalistic and literary London. This is the spirit in which he approaches his task: "A public man's personality is public property, and we have a right to weigh his powers and estimate the energy of every faculty, physical, mental, and emotional. . . . We strip recruits for the army to test their fitness. We have as much right, and more reason, to strip off the moral trappings of our prime-ministers. The French," says Mr. Lynch, "ever in the van of civilization, and the Americans, with their disrespect of all that is not intrinsically valuable, make no scruple of personalities. We must pull the trappings and stings off constitutions and men to see them as they are." And so he does, with relentless audacity and unshrinking vivisection. No more piquant personal descriptions of the men and some of the women that loom large in the public eye have appeared in England, and they will be read with avidity by all truth-loving, shaming Americans. Here is a list of the vivisectioned ones: The Prince of Wales, Kaiser Wilhelm, John Burns, Tom Mann, J. J. Balfour, Joseph Chamberlain, W. T. Stead, T. P. O'Connor, Zola, Kipling, Bernhardt, Ada Rehan, Herbert Spencer, and Alexander Bain. (London: Bertram Dobell, \$2.00.)

MY LITERARY ZOO.—Everybody who loves animals—and who does not?—will read this little book with delight. Miss Kate Sanborn brings to our memory, in most pleasing fashion, nearly all the birds and beasts and other animal pets and friends of man which have been made forever famous in the literature of the world. Of course dogs and cats figure most prominently, but there are two charming chapters on "Everybody's Pets" and "All Sorts." We note that Miss Sanborn periphrastically alludes to one of Burns's poems as "an address to an unspeakable insect that rhymes with mouse." It is a pity that she did not remind us that the subject which she finds unmentionable to ears polite inspired Burns with one of his most frequently quoted stanzas:

"O wad some power the giftie gie us  
To see oursel's as ithers see us!  
It wad frae monie a blunder free us,  
And foolish notion."

(New York: D. Appleton & Co., 75 cts.)

SHAKESPEARE AND MUSIC, with illustrations from the music of the sixteenth and seventeenth centuries. One has here another revelation of the extent of the learning displayed in the plays of the great dramatist; for the musical student may look in Shakespeare for music and find it treated of from several points of view completely and accurately. When we reflect that it is rare that the "layman" can write a single sentence about a specialty or on a technical subject without a serious blunder, this fulness and accuracy of Shakespeare are the more wonderful. Mr. E. W. Naylor informs us that twenty-two of the thirty-seven plays of Shakespeare contain interesting references to music in the text, and there are over three hundred stage directions which are musical in their nature. Not only does Shakespeare prove to be a trustworthy guide in all that concerns the practice and social position of the musical art of his day, but in many interesting passages he shows a thorough personal appreciation of its higher and more spiritual qualities. We have said enough to send every lover of music and of Shakespeare to the



book, which most exhaustively deals with the whole subject, incidentally leading the reader into many interesting bypaths in the rich fields of the author's researches. There is a good index to this excellent little volume. (New York: Macmillan Co., \$1.25.)

**FOUR-HANDED FOLK.**—What lover of animals will not welcome a new book by Olive Thorne Miller, and properly illustrated and indexed at that! The one before us introduces us to some new types as pets, the kinkajou, the marmoset, the chimpanzee, the spider monkey, ant eaters, and armadillos, and all the tribe of "living balls," as the author calls them. The illustrations are truthfully characteristic, and the stories are the faithful result of loving study and careful observation. (Boston and New York: Houghton, Mifflin & Co., \$1.25.)

**THE VERBALIST**, by Alfred Ayers, is a manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. It first appeared some fourteen or fifteen years ago, and this new edition has been thoroughly revised, and much extended. The arrangement is admirable, and the volume, which is compact in form and easy to use, has, except in one respect, a careful index. Not one of the Latin phrases in the paragraph entitled "Every-day Latin" is to be found therein! It is scholarly; good judgment has been used in the selection of the subjects dealt with; and on the whole it is logical, accurate, and impartial. Would that the occasional contributors to *The Art Amateur* would make it a constant desk companion! (New York: D. Appleton & Co., \$1.25.)

**TENNYSON'S** poems certainly should have a greatly extended sale through the medium of the delightful little volumes of "The People's Edition" series, issued by Macmillan & Co. Beautifully printed on good paper, and conveniently bound to slip into one's coat pocket, there is nothing cheap about them but the price—forty-five cents! The two latest volumes are "The Brook and Other Poems" and "Idylls of the King."

**VERBS OF EARTH** is a volume of verse full of feeling for and sympathy with Mother Nature, many of whose secrets and forms of expression Mr. A. Lamppan has carefully and lovingly studied. (Boston: Copeland & Day, \$1.00.)

**POCKET DICTIONARY OF DRY GOODS**, giving definitions of terms, weaves, tissues, etc. There is scarcely a reader of *The Art Amateur* for whom this book, with its somewhat bald title, very inadequately expressive of the wide range of its contents, will not possess some interest and value, and a very large number of them will welcome it as an indispensable desk companion. Dry goods and its kindred branches of trade furnish actual and possible occupation to thousands of art amateurs; and since everybody wears clothes, this subject must possess some interest for the whole civilized world. Messrs. G. W. and D. P. Bidle, the compilers, have conferred on them a real and lasting benefit, by giving in this compact and compendious little volume the results of the researches they have made and the practical knowledge they have acquired during the past quarter of a century. They claim, and justly, that they have collected and collated a mass of information directly and indirectly bearing upon fabrics, fibres, textures, weaves, etc., which cannot be met with in so handy a form elsewhere. Designers for the art trades, needleworkers, embroiderers, students in the schools of industrial art and technical design, merchants, clerks, salesmen and saleswomen will find in it useful information. The best book in the world, however, has its imperfections, and we have noted some omissions; the verb "to couch," as used in connection with new work, surely should have found a place here. (New York: The Trade Printing and Publishing Co., \$2.00.)

**PHOTOGRAPHIC AMUSEMENTS.**—Many of the freaks of photographers described in this brochure have amused and puzzled thousands, who have often wondered how they are done; it contains also descriptions of many novel and curious effects obtainable with the camera. The secrets of all these have been "out" for a long while, but this is the first time, we believe, that they have been gathered together and printed in a volume in English. Mr. Walter E. Woodbury's little book will, therefore, be welcomed both by amateur and professional photographers, who will find in it some instructive and interesting experiments of a more serious nature than its title implies. (New York: Scribner & Adams Co., \$1.00.)

**WHAT ONE CAN DO WITH A CHAFING-DISH.**—Here is a new, revised, and enlarged edition of a Guide for Amateur Cooks, by H. L. S., which well-nigh every lady in the land will welcome. It contains about 120 recipes, for the most part practical, concise, and inviting. But sometimes names are given to dishes which do not accurately describe them. The "maison au gratin," for example, prepared according to this book, would not be accepted as such by an Italian or French epicure. (New York: John Ireland, \$1.00.)

**CHINA PAINTING AS A BUSINESS**, by one who has succeeded, is a useful little brochure of advice and help to china painters. It deals chiefly with the reasons why china painting does not advance as it should along the commercial side, and will be helpful to all who wish to make money by the practice of the art. (New York: Montague Marks, 25 cts.)

**FIROUZ SALON, PART 4**, is no less interesting and beautiful than its predecessors. The painting selected for reproduction in colors in this issue is H. Charters' "Après la charge d'Armes, 1813." (Paris and New York: Boussois, Valadon & Co., 50 cts.)

**"AN August Morning: Fresh from the Fields,"** is the odd title of a recent frontispiece of *The Illustrated American*. A fashion-plate young man in frock-coat and stovepipe silk hat, and daintily gloved, is assisting a fashion-plate young woman to alight from a barouche.

**THE DANES** of America are to present Chicago with a monument to Hans Christian Andersen by Johannes Delert.

#### DRAPERIES AND FURNITURE COVERINGS.

It is not mere caprice of fashion that sends the manufacturers of the highest class of hangings, draperies, and furniture coverings back to the times of Louis XV. and Louis XVI. for ideas, but the fact that the best designs of those periods are vastly more beautiful than the best original designs of to-day. Indeed, it is difficult to understand how they could ever be out of fashion. Examples of the finest of these exquisite old textiles, preserved in museums and private art collections, are open to the manufacturer and importer who know enough to avail themselves of such sumptuous models. Some of the richest of them are reproduced in absolute facsimile of the products of the famous old French looms, and more of them are reproduced in less costly and, as it often happens, more useful weaves than the originals. A glance at the recent notable importations by Messrs. Johnson & Faulkner of copies of rare Louis XV. and Louis XVI. models illustrates this in an interesting manner. As usual, the selections are due to the unerring taste of Mr. Edward Faulkner. Some show the richest fabrics heavy with gold and silver bullion, copies of splendid court dresses under the régime of the "Grand Monarque." It will be as draperies, hangings, and

furniture coverings that they will reappear in the houses of wealthy Americans of taste; the average reader may think herself happy in the possession of a yard or two of such gorgeous fabrics for a sofa cushion or a table-scarf. The originals of most of the exquisite "soieries" under consideration doubtless were intended for the same purpose as those to which the reproductions will be applied. Two of the most dainty have, respectively, cream yellow and a delightful "old yellow" ground, with the prettiest floral effects imaginable, simulating appliques of satin ribbon. There are also rich silk "moirés," "armures," brocades, and damasks; "Aubussons"—with the corded texture of the famous silk tapestry of that name—all in "solid" colors; taffetas, plain, brocaded, or in plaids, and mysterious silks with opalesque, changeable hues. Nearly all these gorgeous fabrics are of Louis XV. and Louis XVI. origin. Indeed, the only exception the writer recalls was a superbly beautiful "Broderie Espagnole."

The average reader will ask, "Are any of these things within the reach of my purse?" Three to four dollars a yard (50 inches wide) will buy most of them, and for about half the price one may get almost the same designs in materials containing less silk. There are heavy "armure" goods of mixed silk and cotton, at about \$2 a yard hardly less effective than the \$10 damasks of the same style; the jute "Rayures" at \$1.30 and the "toile de Marrissa" at \$1.85 are wonderfully rich looking and fall in handsome folds, and there are linen taffetas all in light colors, with pretty designs, which would be charming in furnishing a bedroom throughout in chintz fashion.

## CORRESPONDENCE.

### OIL PAINTING QUERIES.

**S. J. S.**—(1) Yes, some of our painters who have studied abroad declare that it is safe to use Asphaltum, if you will only squeeze out the surplus oil by means of a piece of blotting-paper. They say that pictures glazed with the pigment thus prepared never crack, but we do not vouch for the correctness of the statement. (2) An oil picture should have at least six months, and, if possible, a year to dry in; then it should be washed with soap and warm water, well dried, and varnished in an even coat. A too thick coat of varnish will spoil the look of it. (3) The advantage of washing water-color first on a portrait is that you can get more flesh-like tones than you could venture to use for mere trial color in oils, and, consequently, judge better as to the likeness you are producing.

**AMBERGRIS.**—For painting Marshal Neil Roses in oil colors, use Yellow Ochre, Light Cadmium, Vermilion, Raw Umber, and Cobalt for the general color, adding, of course, white as needed. Make the shadows with Ivory Black, Cobalt, Raw Umber, Orange Cadmium, and Burnt Sienna. Red of the Jacqueminot roses is best obtained by mixing Madder Lake with Vermilion, a very little white being added for the high lights. Use Raw Umber, Cobalt, and Madder Lake for half tints, and Bone Brown and Carmine for shadows, with a little black added to the latter for the darkest shadows. If poppy oil is used and the flower is painted two or three times much of the beautiful velvety effect in nature may be secured.

**"OLD READER."**—The varnish must have been applied too soon or too thickly, to have formed the bluish mist or bloom, which destroys the effect of your picture. If the trouble is but slight, a good rubbing with a silk handkerchief will cure it. If not, the picture must be rubbed all over with linseed-oil, till the bloom disappears. As little oil as possible should be used. It may take several days to dry again, but the good effect will be permanent.

**B. O. J.**—The list of poisonous pigments we published some years ago was as follows: Orpiment (arsenic sulphide), Realgar, Mercury Bismuthide, Turbith Mineral, Lead Arsenite, Lead Oxysulphide, Lead Sulphate, Cobalt Arseniate, Verdigris (copper acetate), White Lead, Massicot, Litharge, Minium, Naples Yellow (lead antimoniate), Scheele's Green (copper arseniate), Prussian Blue, Prussian Green.

**H. F.**—Megilp is an exceedingly unsafe vehicle to use in oil painting. It gives an unpleasant shine, and is likely to crack. Megilp is composed of mastic varnish and boiled linseed-oil.

### CHINA PAINTING QUERIES.

**S. H. T.**—(1) For monochrome overglaze work, "Old Blue," "Dark Blue" and "Two-fire Blue" each have their advocates; but none of them come so near the true underglaze color seen in old Delft ware as the Osgood Holland Delft-Blue. (2) For the delicate gold traceries, use a crow-quill pen, feeding it by means of the brush. A little oil of cloves should be mixed with the gold—just enough to make it flow readily without spreading. Only the very best gold will do for such work.

**A. B. K.**—After transferring the study of cupids to the china in the ordinary way, sketch in with Flesh No. 1 the lines of the face and the fingers and toes. When this is dry mark in the reflected lights with Yellow Brown mixed with Ivory Yellow. Then lay in the local tint of flesh color, and by dabbling even the two colors placed side by side, blending them one into the other. Let this dry; then heighten by half a tone the extremities of the hands, feet, knees, etc. Sketch in the hair and accessories, the clouds and background, while the local tint is drying. When the first painting has lost nearly all its moisture, return to it; work the shadows by stippling some Brown No. 17 mixed with Sepia, Yellow Ochre, Light Gray, and a touch of Blue Green for the transparent parts. Where the flesh is brown the reflected lights are made with Yellow Ochre throughout, and the scale of browns is more used. A little Violet-of-iron warms up the shadows and approaches nearer to Vandyck Brown in oil colors.

**YARDLEY**, 2428 St. Paul Street, Baltimore.—We have tested the sample of your gold that you sent us and find it very satisfactory, except that it is not quite so well ground as might be desired. It burnishes brilliantly and a good color.

**MRS. J. B. HUTCHINGS.**—(1) Photographs are taken on china plates by Messrs. F. Weber & Co., of Philadelphia, which can afterward be painted in china colors and then fired so as to render them perfectly durable. (2) The Airbrush Manufacturing Co. supply an airbrush which is used successfully by some painters on china, who speak of it as producing nice, clean, soft work, especially in portrait painting.

**H. H.**—A nail polisher, with the handle made of white china to be decorated, is no new idea. Such an object is found among the new patterns in "élite" china, catalogued by Bawo & Dotter (26 Barclay Street).

**B. F.**—Try cleaning your brushes with alcohol, instead of turpentine, and they will not be "sticky." To prevent

them getting harsh, moisten them occasionally with Balsam of Copaiba when putting them by after working hours.

**B. B.**—The acid used for etching on china and earthenware is the same as that used for etching on glass, viz., hydrofluoric acid.

### SUNDY QUERIES ANSWERED.

**MRS. A.**—(1) To preserve tapestries from moths and other insects, some French dealers steep them in absinthe for one or two days. An easier way is to sprinkle them with powdered naphthaline and roll them up in a linen cloth before putting them away for the summer. When taken out they should be hung in a current of air for a day or so before being again mounted in their place. (2) "Shakudo" is a gold bronze. It is a black, purple, or deep violet metal composed of varying amounts of tin, zinc, silver and gold, and, in small quantity, lead, iron and arsenic. The color is due to the gold, which sometimes amounts to twenty per cent of the whole. The black shakudo is only a very deep purple. The metal takes a high polish and acquires a fine patina by oxidation. It has this property, that if the patina should be rubbed off it is only necessary to expose the piece to the air for a time, and it will acquire it anew. "Shibuichi" is a silver bronze capable of receiving very fine chiselling. The amount of silver is sometimes fifty per cent. The color is a silvery gray.

**HORACE J.**—In the sgraffito process, what is called the "floating" coat of ordinary plaster, which is usually three quarters of an inch thick, is first applied to the wall. Then a layer of black or any dark-colored plaster is laid about a quarter of an inch thick, and above this another layer much thinner and lighter in color. A charcoal drawing of the design to be executed having been prepared, it is either traced or printed on the wet plaster. The upper layer of plaster is then cut through with a sharp knife, and being scraped away exposes the black wherever it is wanted to appear. In this way any ornament or subject which can be represented in two tints can be executed very effectively, and by the use of three layers more complicated effects can be produced.

**S.**—It is first necessary to fill the pores when painting on any coarse or open material. If the painting is to be in water-colors, Chinese White is used as the filling material. It must be laid on thick, almost as it comes from the tube, with a small palette knife. If you lift the material from the board from time to time as you work, the white pigment will not be likely to stick to the board. A perfectly safe plan is to place a sheet of thin oiled paper between your work and the board. American Chinese White is better for the purpose than the English, as it is more opaque and less gummy. The white ground must be quite hard and dry before painting on it.

**"OLD KENTUCK."**—The four colors most used in stencilling should be Indigo, Indian Red, Ochre, and White. The help of brighter tints called in but rarely. Light Blue can be lightened with white, and deepened with Indigo; Vermilion lightened with Gold or Yellow, and darkened with Carmine and Chocolate; Indian Red lightened with Vermilion and darkened with Black. Crimson may be made brilliant with Vermilion, and deepened with Blue or Vandyck Brown. Green of course is lightened with yellow and deepened with blue.

**EUGENE B.**—The Art Amateur cannot recommend one private teacher more than another; but you will get the information you require by corresponding with the teachers who make announcements in its columns. If you cannot obtain a teacher for the summer, practise at home, using Ross Turner's "Water-color for Beginners" and Frank Fowler's "Portrait and Figure Painting" (in oil) as text-books.

**A READER** asks if there is any way by which a buyer may detect the fact when old china has been restored by plugging with composition. She made a purchase at a Fourth Avenue bric-à-brac shop, and finds that she has been imposed on. Next time, let her scrutinize very closely her intended purchase, and test any suspected part by tapping it with a coin. If it is china, it will ring; if composition, it will give back a dead wooden sound.

**PATTY F.**—What the offer for the prize bicycle attachment may bring forth it is impossible to tell, but as it is open to artists, bicycle manufacturers, and the general public, we hope that it will result in satisfying all your requirements. The problem of how to carry a pastel sketch will, we fear, be beyond them all.

**MANUFACTURER.**—By all means consult your artist friends as to their requirements before submitting your proposed bicycle carrier attachment for sketching tours in accordance with our published prize offer.

**BELLOWS.**—You can get your bellows mounted by sending them to H. A. Winship, 16 Tremont Street, Boston. This will cost from \$3.50, according to size. The nozzles can be bought separately for from 50 cents to \$2.00.

**S. B.**—By sending sixteen cents in stamps to the Dixon Crucible Co., Jersey City, N. J., you can get a generous lot of samples, and judge of them for yourself. For our own part, we have found them excellent.

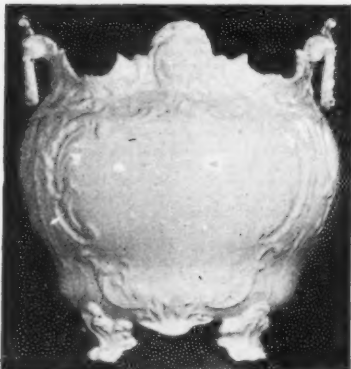
### CASTING "À CIRE PERDUE."

**A SUBSCRIBER.**—A mould for metal casting is made around a wax model and is subsequently heated so that the wax melts and runs out; the castings are then said to be "à cire perdue," i.e., "in the lost wax manner." This is the common method employed in Japan. Antoine Louis Barye used it in casting his miniature animal subjects, as did also Benvenuto Cellini, nearly four centuries before, in casting his famous large statue, "Perseus." The material employed for making the mould is a mixture of clay, charcoal and sand, tempered with water, so as to be very plastic and capable of taking readily the minutest impressions. The first layer of this mixture is allowed to dry spontaneously on the model; then a second layer is added, and so on until the mould is thick enough. After the mould has dried sufficiently, "jets" are made for the introduction of the melted metal, and "vents" for the escape of air and gases. Before the mould is used it is dried thoroughly and heated nearly to redness; the wax then naturally runs out, and leaves the exact space that the metal is to fill up.

**WHITE FRENCH CHINA FOR DECORATION** is the title of the handsome new catalogue of The Abram French Company of Boston (89, 91, and 93 Franklin Street). It is so attractively illustrated, and so convenient for china painters to keep for reference, that one would think superfluous the printed request that persons receiving it—it is sent free—shall not mutilate it by cutting out the pictures of the articles they want, but shall indicate them by the number and page. Illustrations are shown of between four and five hundred different articles of white china for decoration, including many charming novelties.

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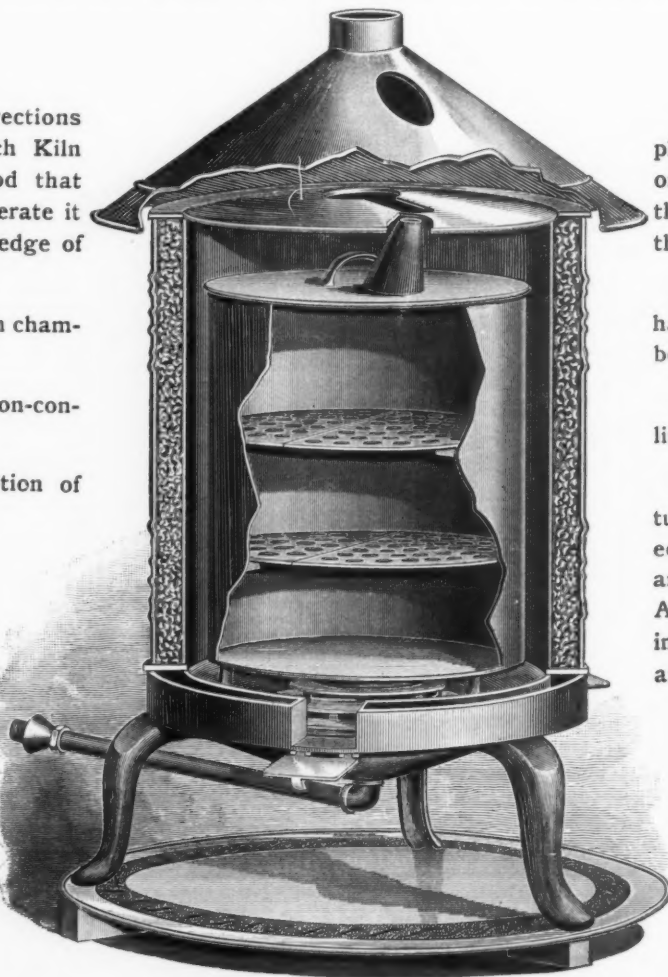
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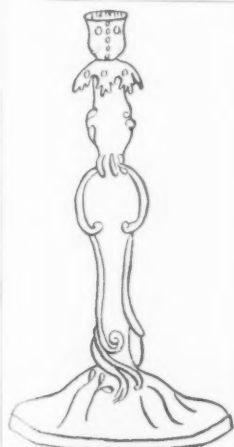
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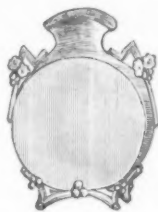
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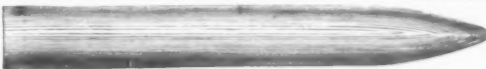
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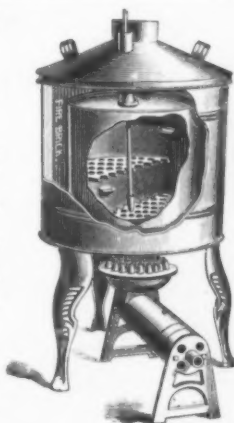
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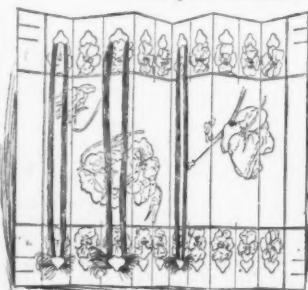
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